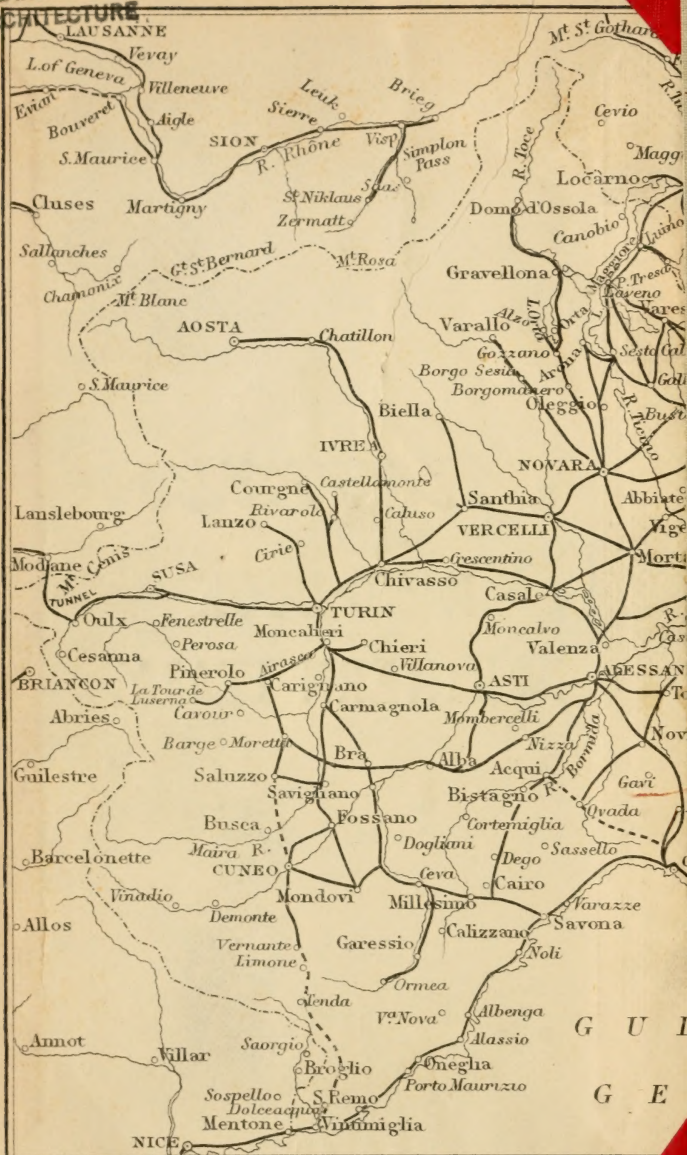


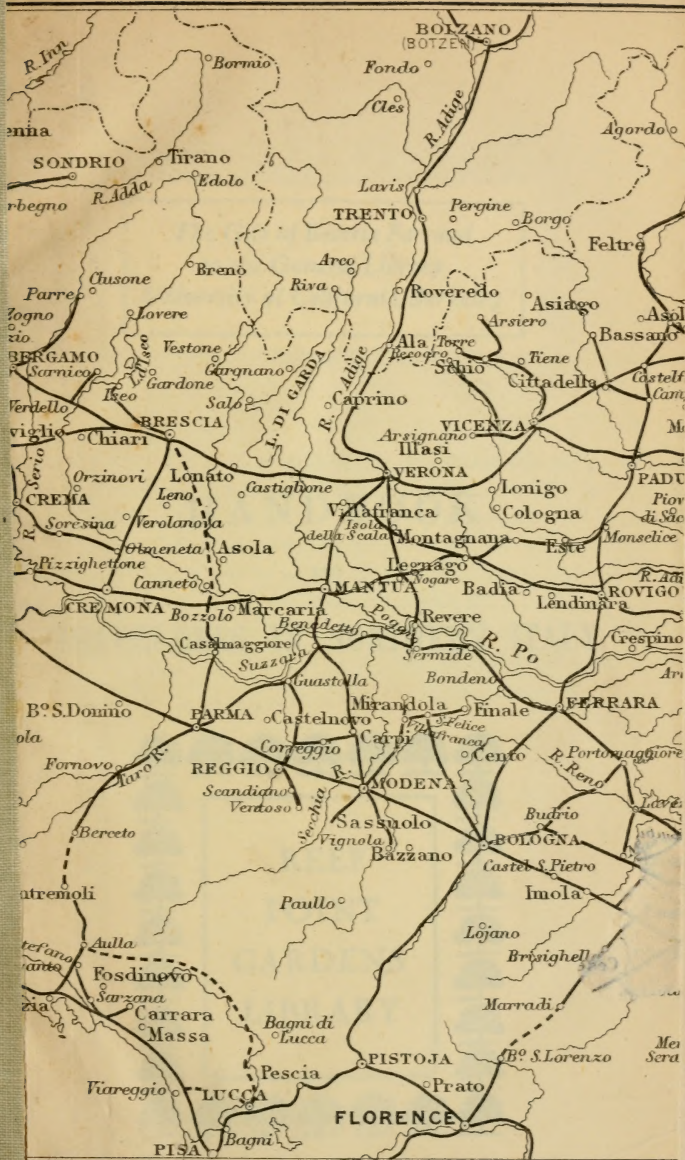
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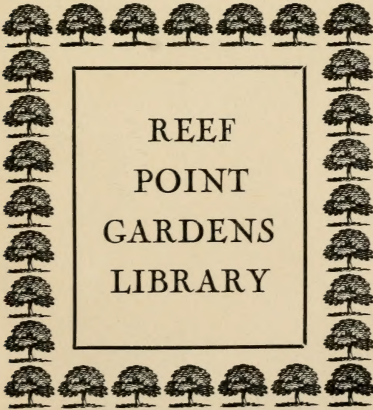


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THE Editor of the HANDBOOK for NORTHERN ITALY is very solicitous to be favoured with corrections of any mistakes and omissions which may be discovered by persons who have made use of the book. Those communications especially will be welcomed which are founded upon personal knowledge, and accompanied by the name of the writer to authenticate them. Travellers willing to make such communications are requested to have the kindness to address them to the Editor of the HANDBOOK, care of Mr. Murray, Albemarle Street.

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TRAVELLERS IN NORTHERN ITALY.

COMPRISING :

TURIN, MILAN, PAVIA, CREMONA, THE ITALIAN LAKES,
BERGAMO, BRESCIA, VERONA, MANTUA, VICENZA, PADUA,
VENICE, FERRARA, BOLOGNA, RAVENNA, RIMINI,
MODENA, PARMA, PIACENZA, GENOA, THE RIVIERA,
AND THE INTERMEDIATE TOWNS AND ROUTES.

Sixteenth Edition.

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INFORMATION ABOUT HOTELS, ETC., WILL
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PREFACE.

THIS Edition, the sixteenth, of the 'Handbook for North Italy' has been subjected to very careful revision; and with the view of obtaining the latest and most accurate information, the Editor has visited every city which falls within the scope of the present volume. With regard to the practical and important question of Hotels, as it is manifestly impossible that he should have tested in person the merits of them all, he has been at much pains to acquire trustworthy information from others—a matter of no small difficulty, inasmuch as the statements of travellers on this point are sometimes strangely conflicting.

Considerable additions have been made to the work, while much obsolete matter has been removed. The Routes, moreover, have been entirely re-cast, and adapted to the recent extensive development of the Railway system in Northern Italy.

This volume relates to the great physical feature of the Peninsula, the valley of the Po, comprising the countries between the Alps, the Apennines, and the Adriatic; and to the Ligurian provinces. For a description of Florence and Tuscany, the traveller is referred to the 'Handbook for Central Italy.' Several frontier Towns and Routes leading into Italy have been transferred from the Handbooks of France, Switzerland, and S. Germany, for the traveller's convenience.

The Publisher is indebted for much valuable information to numerous correspondents, both in Italy and at home, and he begs them to accept his best acknowledgments. He may

continue to remind travellers that any corrections of mistakes, and any information as to changes, improvements, or omissions, especially if authenticated by their signature, will be thankfully received, and may be sent to him at 50, Albemarle Street. The mere mention of a new Railway is superfluous, because such information is easily obtained from the Official Time Tables, in preparing the next Edition; but any detailed or descriptive account of a recently opened line will be most welcome.

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INTRODUCTION.

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Historical and Topographical Sketches of the Divisions of North Italy.—Abbreviations, &c., employed in the Handbook.

1.—PLAN OF THE WORK.

THE sixteenth edition of this Handbook has been not only revised, but to a great extent re-written. The enormous development of the Railway System has rendered this necessary, with a view to bringing practical information up to a recent date; while the researches of Art critics have created almost a revolution in the literature of Painting and Sculpture, and involved an entire re-casting of the descriptive accounts of Public Galleries and Museums. The Handbook does not of course profess to be an exhaustive treatise on the Art or Scenery of any country. Italy in particular has been so long studied, and so repeatedly and carefully described by persons of ability and acquirements, that the most difficult task is that of selecting materials; and the great object of the Editor has been to furnish the traveller on the one hand with practical information obtained *on the spot*, and on the other hand with the means of best employing his time during a presumably limited tour.

2.—PASSPORTS, CUSTOM-HOUSES, AND REGISTRATION OF LUGGAGE.

Although no longer officially indispensable, a **Passport** † in Italy will often be found extremely useful as a means of identification at the Post Office, and may sometimes prove a good friend to the traveller, should any unforeseen difficulty arise. No pedestrian should be without one, as the

† Foreign Office passports may be obtained at a trifling cost from Messrs. *Lee and Carter*, 440, West Strand, *Edw. Stanford*, Charing Cross, or *Adams*, 59, Fleet Street.

mere act of walking for any long distance is a cause of suspicion, and the tourist is almost certain to be challenged by a couple of gendarmes on the road between any two country towns.

Custom-house.—The examination on the frontier is generally lenient and formal, unless the traveller himself, by impatience, or by an apparent desire to evade search, should excite suspicion. Persons are strongly recommended to be as frank and obliging as possible, and to “declare” at once any articles, especially lace or tobacco, which they may carry either in their pockets or among their luggage, otherwise they render themselves liable to inconvenient detention, and a heavy fine. It is unwise, and sometimes dangerous, to offer a bribe.

REGISTRATION OF LUGGAGE.

Luggage registered from London to	Via	Will be examined at
Paris or intermediate Stations . . .	Calais	Paris
Brussels or Antwerp	Calais	Blandain
Brussels or Antwerp	Ostend	Ostend
Cologne and the Rhine	Calais or Ostend	Cologne
Any German Station (viâ Herbesthal)	Calais or Ostend	Cologne
Any Swiss Station	Ostend	Cologne
Basle and Strassburg	Calais or Ostend	Luxemburg.

The Luggage of passengers with through tickets for Italy can only be registered as far as Paris. On arriving there, passengers must provide for its transport across Paris to the Terminus from which they depart, where it must be re-registered to its destination.

Luggage passing through Belgium for France or England is not examined at all by the Belgian customs.

3.—ROUTES TO ITALY: TIME AND COST.

The following are the chief Routes by which the traveller can approach Italy; the principal Stations have been inserted, with the approximate duration of journey, and cost of 1st and 2nd class tickets by express train. Direct tickets for the principal towns of Italy are issued in London, Brussels, and Paris, with liberty to stop *en route*. It must be remembered that in France there is no Second Class to an Express train.

For particulars about Tickets see p. [16].

LONDON TO	ROUTE.	HOURS occupied in Journey.	TICKET FARES.	
			1st Class.	2nd Class.
GENOA.	*Dover, Calais (or Folkestone and Boulogne), Paris, <i>Mt. Cenis</i> , and Turin	31	£ s. d. 7 16 0	£ s. d. 5 16 0
	*Dover, Calais (or Folkestone and Boulogne), Paris, <i>Marseilles</i> , Nice, and Savona .	39	9 7 0	6 19 6
MILAN.	*Dover, Calais (or Folkestone and Boulogne), Paris, <i>Mt. Cenis</i> , and Turin	31	7 8 6	5 9 6
	*Dover, Calais (or Folkestone and Boulogne), Paris, <i>Basle, St. Gotthard</i> , Bellinzona, and Lugano	36	7 15 3	5 15 0
	Dover, Calais, Laon, Reims, <i>Basle, St. Gotthard</i> , Bellinzona, and Lugano	32	7 8 6	5 9 6
	Queenboro, Flushing, Antwerp, Cologne, <i>Basle, St. Gotthard</i> , and Lugano	38	8 0 0	5 9 0
	Dover, Ostend, Brussels, Strassburg, <i>Basle, St. Gotthard</i> , and Lugano	36	7 5 6	5 5 3
	*Dover, Calais (or Folkestone and Boulogne), Paris, Pontarlier, Lausanne, Brieg (Rail), <i>Simplon</i> , and Arona (coach) .	49	8 19 9	7 0 0
TURIN.	*Dover, Calais (or Folkestone and Boulogne), Paris, and <i>Mt. Cenis</i>	27	6 19 6	5 4 6
	Dover, Calais, Laon, Reims, <i>Basle, St. Gotthard</i> , Bellinzona, Luino, and Novara .	35	7 18 0	5 16 0
VENICE.	Harwich, Antwerp (or Rotterdam), Brussels, Cologne, Mance, Munich, <i>Brenner</i> , and Verona	55	8 15 0	6 8 0
	Dover, Ostend (or Calais), Brussels, Cologne, Munich, <i>Brenner</i> , and Verona	51	9 15 0	7 3 0
	*Dover, Calais, Paris, Strassburg, Munich, and <i>Brenner</i> .	56	11 1 0	9 0 0
	Dover, Calais, Paris, <i>Basle</i> (or Berne), Zurich, Feldkirch, <i>Arlberg, Brenner</i> , and Verona	48	9 10 0	6 18 0

NOTE.—*Sleeping Cars.* Calais to *Basle* direct, 18 fr. above 1st-Class fare.

„ „ by Paris, 25 fr.

* Tickets by "*Dieppe* and Paris are issued at about 21s. less than those by *Calais* and Paris.

SINGLE TICKET FARES TO, OR FROM, MILAN, TURIN, AND VENICE.

MILAN (Express) to	Hours.	English Miles.	Price of Tickets.			
			1st Class.		2nd Class.	
			Lire	cent.	Lire	cent.
Bologna	5	134	26	85	18	80
Brindisi	25	606	121	45	85	05
Florence, viâ Bologna . . .	10	216	43	05	30	15
Naples	26	573	110	05	77	05
Paris, viâ St. Gotthard . . .	24	520	117	65	87	55
Rome	18	412	82	30	57	65
Turin	4	93	18	65	13	10
Venice	7	165	32	95	23	10

TURIN (Express) to					
Bologna	7	208	41	90	29 40
Brindisi	28	681	136	30	95 45
Florence, viâ Genoa and Pisa	12	290	51	05	35 75
Genoa	4	103	20	65	14 45
Pisa	10	218	41	20	28 85
Milan	4	93	18	65	13 10
Naples	26	577	115	10	80 60
Paris, viâ Mont Cenis . . .	21	498	98	70	73 45
Rome	18	415	82	75	57 95

VENICE (Express) to					
Bologna	4	100	19	90	13 95
Brindisi	25	573	114	50	80 15
Milan	7	165	32	95	23 10
Munich, viâ Verona and } Botzen	20	355	72	70	52 0
Padua	1	23	4	60	3 25
Trieste	9	133	39	45	28 60
Verona	3	72	14	45	10 10

The Peninsular and Oriental Company's **Indian Express** leaves *London* every Friday at 3.15 P.M., *Paris* on Sat. 12.15 A.M., *Modane* 3.38 P.M., *Bologna* on Sun. 1.40 A.M., *Ancona* 5.20 A.M., and *Bari* 1.58 P.M., reaching *Brindisi* at 4 P.M. The Steamer leaves Brindisi on Sun. evening, immediately after the shipment of the mails. The 8.15 P.M. train from London on the same evening conveys the Mail bags only. Through Tickets from London to Alexandria, 1st Class, 26*l*.

Sleeping Cars.—*Calais* to *Bologna*, 2*l*. 17*s*., *Bologna* to *Brindisi*, 17*s*., in addition to 1st-class fare.

Passengers from London cannot travel beyond Paris by the Indian Express, unless they hold Sleeping-car tickets.

Luggage can be registered direct from London to Brindisi, without customs' examination in transit. Hand luggage is examined at Modane.

Through Fare from London to Brindisi, including Saloon and Sleeping-car, 16*l.* 17*s.* 9*d.*

4.—SKELETON TOURS IN NORTHERN ITALY.

FIRST TOUR—THREE MONTHS.

	Days.		Days.
Paris to Turin	1	Lovere to Brescia	1
Turin	2	Brescia	1
Excursions to Lanzo, Sagra di San Michele, and Racconigi	3	Brescia to Gardone	1
Excursion to Ivrea and Aosta	3	Gardone to Riva	1
Turin to Savona	1	Riva to Peschiera and Verona	1
Genoa	4	Verona	3
Alessandria	1	Vicenza	1
Asti and Casale	1	Castelfranco and Treviso	1
Vercelli	1	Conegliano and Pordenone	1
Novara	1	Udine	1
Varallo	1	Cividale and back	1
Excursion in the Val Sesia	3	Udine to Venice	1
Varallo to Orta	1	Venice	7
Orta and the Lake	1	Padua	2
Orta to Baveno, by Monte Motterone	1	Este and Rovigo	1
Baveno and Lago Maggiore	3	Ferrara	1
Baveno to Laveno and Varese	1	Ravenna	4
Como	2	Rimini	1
Como to Bellagio	1	San Marino and back	1
Lake of Como	2	Forlì	1
Bellagio to Menaggio and Lugano	1	Faenza	1
Lugano to Monte Generoso	1	Bologna	3
Monte Generoso	1	Modena	1
Capolago to Milan	1	Mantua	2
Milan	4	Parma	2
Monza and back	1	Borgo S. Donnino and Piacenza	1
Milan to Bergamo	1	Cremona and back	1
Bergamo	1	Pavia	1
Bergamo to Lovere, on the Lago d'Iseo	1	Certosa and Milan	1
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SECOND TOUR—SIX WEEKS.

	Days.		Days.
Paris to Turin and stay	3	Venice	3
Turin to Novara, by Vercelli	1	Venice to Ferrara	1
Vercelli to Alessandria, by Casale	1	Bologna	2
Novara and Arona	1	Ravenna	2
Excursions on Lago Maggiore	2	Rimini	1
Arona to Milan, by Gallarate	1	Rimini to Bologna	1
Milan, with excursions to Como, Monza, Pavia, and Cremona	6	Bologna to Modena and Parma	2
Milan to Bergamo and Brescia	2	Parma to Piacenza	1
Brescia to Desenzano, with excursion on the Lago di Garda	2	Piacenza to Genoa, by Alessandria	1
Verona	2	Genoa	2
Mantua and back	1	Savona	1
Verona to Vicenza and Padua	2	Turin	1
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THIRD TOUR—SIX WEEKS, ENTERING ITALY BY VENICE.

	Days.		Days.
Venice	3	Mantua to Cremona	1
Padua	1	Cremona to Milan, by Lodi	1
Ferrara	1	Milan to Novara and Lago Mag- giore	2
Ravenna	3	Novara to Turin, by Vercelli	1
Forlì and Faenza	1	Turin	2
Bologna	2	Genoa	3
Modena, Parma, and Piacenza	2	Genoa to Nice	2
Milan	3	Nice to Toulon and Marseilles	1
Monza, Como, and Pavia	3	Marseilles, by Aix, Avignon, Lyons, and Dijon, to Paris	3
Bergamo and Brescia	3		—
Lake of Garda and Verona	2		42
Verona to Vicenza and back	1		
Verona to Mantua	1		

FOURTH TOUR—THREE WEEKS, THROUGH A PART OF NORTHERN ITALY,
AFTER VISITING SWITZERLAND.

	Days.		Days.
Geneva to Turin	2	Vienna	1
Milan, Novara, and Magenta	3	To London or Paris, by Munich, Augsburg, Frankfort, Heidel- berg, Mayence, Cologne, and Ostend	5
Pavia	1		—
Bergamo and Brescia	1		21
Verona	2		
Mantua	1		
Vicenza, Padua, and Venice	3		
Treviso, Udine, and Trieste	2		

5.—RAILWAYS—TICKETS—LUGGAGE—CARRIAGES—EXPENSES.

Railways.—EXPRESS TRAINS (*treni diretti*). The charge for travelling by these trains is 10 per cent. higher than by the ordinary trains. Average speed, including stoppages, $19\frac{1}{4}$ miles an hour. An extra Express (*direttissimo*), called by the Italians *lampo* (lightning), on account of its great rapidity, runs between Turin and Rome by Genoa (312 m.) in 14 hrs. 37 min., and between Milan and Rome by Florence (416 m.) in $13\frac{1}{2}$ hrs., giving an average of $19\frac{1}{4}$ and 31 miles respectively.

Smoking carriages are provided on all trains. The notice on the door is sometimes permissive (*pei fumatori*), sometimes prohibitory (*è vietato il fumare*). In cases where there is no notice at all, the traveller is recommended to come to an understanding with the Guard.

Tickets (*Biglietti*).—Single, return, or Circular Tickets can be obtained for all parts of the Continent at Messrs. Thos. Cook and Son's Tourist Offices in London, at 5 Ludgate Circus, 445 West Strand, or 35 Piccadilly; in Paris at 9 Rue Scribe. Messrs. Cook and Son will be found very obliging in supplying all kinds of information with regard to travelling.

Circular Tickets in Italy can be procured at the offices of the Railway Company, in any of the principal towns.

The traveller is strongly advised to be at the Station in good time. Except at Genoa, and one or two important terminal or international Stations, there is only one *guichet* for all classes, and no Official in attendance to preserve order and prevent crushing and confusion. The arrange-

ments, in short, at most Italian Stations, are in this respect by no means creditable to the authorities. Children under 3 years of age free; between 3 and 7 half-price. Above 7 the full fare.

The 2nd-class carriages are fairly comfortable, and many English travellers make use of them.

The clerks at the stations sometimes refuse to give change; it is therefore desirable to be *always prepared with the exact amount of the fare*. Italian paper money of the *Banca Nazionale* is now generally accepted, even when the journey extends across the French or Austrian frontier.

Luggage.—Small hand-articles not exceeding 20 chilo. (44 lbs.) in weight, or about 2 ft. x 1 ft. in size, are free, on condition that they can be stowed away in the carriage without inconvenience to the other passengers. Everything consigned to the luggage-van is paid for according to weight, and a ticket (*scontrino*) obtained for it, which must be produced at the end of the journey. Travellers should examine their luggage ticket at the time it is handed to them, to see that the destination is properly stated.

Cloak-room (*Deposito*).—Articles of luggage may be left at the Station, and claimed whenever required on production of the deposit ticket, for which a trifling charge is made, always stated on the ticket.

Luggage by quick trains accompanying passengers who have through tickets to France, Switzerland, or Austria ought not to contain any articles that are liable to duty, as the declarations and formalities of payment involve delay, and sometimes loss of train.

Persons are allowed to change from a lower to a higher class carriage on paying the difference. Express fare, 1st class, is about 20 c. a mile; 2nd class, 14 c. On several of the main lines there are *Sleeping Cars* and carriages with couches (*coupés a letti*), which must be secured beforehand. The extra charge is about 10 per cent. on the ordinary fare. They may be engaged from Modane (or Turin) to Florence, from Modane (or Turin) to Venice, and from Milan or Venice to Florence.

Private Carriages.—Although most places of interest to travellers in North Italy can now be reached by railway, it is sometimes desirable and more pleasant to hire a carriage; especially between Spezia and the French frontier, to enjoy the beauties of the Cornice Road, &c., and also amidst the Lake scenery. In these districts a private carriage can always be procured through the proprietors of the principal hotels.

Public Carriages.—At every town of any importance in North Italy, in addition to the omnibus from the hotels, there are Cabs waiting at the station. The charge is sometimes fixed by tariff, but it is generally advisable to bargain. The same rule applies to cabs hired in the town. At all the larger cities there is a TRAMWAY from the Stat. to the centre of the town (10 c. to 15 c.), but it is naturally only available for persons without luggage.

Expenses of Travelling in Italy.—No question is more frequently asked, and few so difficult to answer, as the probable cost of a journey through any part of Italy. Speaking generally, it must of course depend on the length of ground gone over in a given time; but for bachelors who travel for the purpose of seeing the country, and whose railway expenses each day will consequently be inconsiderable, 20 fr. ought to cover all charges; and for a journey of not less than two months the average cost per day of

each member of a party need not exceed 1*l.*, including the railway fare from England and back.

The usual charges at the best hotels are as follows :—

Bed, 2½ to 4 fr. 2 beds, 4 to 6 fr.

Omnibus, 75 c. to 1 fr.

Candle, 75 c. to 1 fr.

Breakfast, *café au lait*, 1½ fr. Two eggs, 50 c.

Luncheon, or *déjeuner à la fourchette*, without wine, 2½ to 3½ fr.

Dinner (in the north always *without* wine), 4 to 5 fr.

Dinner (in private room), 6 to 8 fr.

Pension, for a prolonged stay, 8 to 12 fr. per day, wine, fire, and lights *not included*, except by special arrangement.

English-Speaking Nurses are sent to all parts of Italy for 5 to 7 fr. a day, in addition to travelling expenses. Address, Lady Superintendent, St. Paul's Home for Trained Nurses, 62 Via Palestro, Rome, or Pension Edelweiss, St. Moritz, Engadine.

6.—MONEY.

In Italy the coinage is now similar to the French, the *lira* being equivalent to the *franc*, and the *centesimo* to the *centime*.

£1 = 25 Ital. *lire* = 20 Ger. *marks* = 12½ Aust. *gulden* (in paper).

9½*d.* = 1 „ *lira* = ⅔ „ = 50 Kr.

100 centesimi = 1 *lira* or 1 franc.

Gold Coins (very scarce).

	s.	d.
Pieces of 20 <i>lire</i>	= 16	0
„ 10 „	= 8	0
„ 5 „	= 4	0

Silver Coins.

	s.	d.
Pieces of 5 <i>lire</i>	= 4	0
„ 2 „	= 1	7½
„ 1 <i>lira</i>	= 0	9½
„ 50 centimes	= 0	4¾

Copper Coins.

	s.	d.
Pieces of 10 centesimi	= 0	1
„ 5 „	= 0	0½
(commonly called <i>un soldo</i>)		
Pieces of 2 centesimi	= 0	0⅓
„ 1 centesimo	= 0	0⅒

These small coins are chiefly used as tolls on crossing bridges. Several of the earlier issues of Silver having recently been declared obsolete (*fuori di corso*), the traveller should in general accept no coin of a date prior to 1862. Francs and Soldi bearing the Pope's head are of no value, except as handsome coins.

English and Italian Money.

£	s.	d.	=	l.	c.	£	s.	d.	=	l.	c.
0	0	0½	=	0	5	1	0	0	=	25	0
0	0	1	=	0	10	5	0	0	=	125	0
0	0	6	=	0	60	10	0	0	=	250	0
0	1	0	=	1	25	20	0	0	=	500	0
0	2	0	=	2	50	50	0	0	=	1,250	0
0	5	0	=	6	25	100	0	0	=	2,500	0
0	10	0	=	12	50	1,000	0	0	=	25,000	0
0	15	0	=	18	75	10,000	0	0	=	250,000	0

Bank-notes of 5, 10, 25, 50, and 100 lire, form the chief current money of Italy, there being practically no gold in circulation. In 1883 the compulsory bank-notes (*a corso forzoso*), were recalled, and replaced by a new series (*convertibile in moneta metallica*), to meet which there is an abundant supply of silver. A few Napoleons may generally be obtained from any Banker or Money-Changer, by the traveller who is leaving Italy, at a small premium, or sometimes at par.

Local Bank notes should be avoided. Those of the *Banca Nazionale*, *Banca di Napoli*, *Banca Romana*, and *Banca Toscana*, will pass anywhere.

Circular Notes of 10*l.* to 50*l.* are issued by all the leading bankers, and are a very safe and convenient form of money for a long journey. The agents in the various towns cash them at the rate of exchange of the day, but English gold and 5*l.* Bank of England notes are readily taken everywhere. The exchange is often more favourable at a Money-Changers, whose sign is *Cambio Valute*. Many travellers now carry a Cheque-book of the Cheque Bank instead of Circular Notes. They may be obtained at 4, Waterloo Place, Pall Mall, S.W.

Throughout N. Italy, but especially at Venice, no one should think of paying the price *asked* for any article in the shops. Bargaining, unpleasant though it be, is usual, and is expected. The traveller should avoid also making any purchase, or even entering a shop, when accompanied by a *commissionnaire* or courier, who will of course receive from the shopman a commission of 5 or 10 per cent. on the sum expended. Collectors of *bric à brac* may be reminded that a tax of 20 per cent. is levied by the Italian Government on all antiquities taken out of the country.

The traveller setting out to see sights should provide himself with ample store of coppers and half-franc pieces. Two soldi will satisfy the boy who 'runs to fetch the key,' and 4 or 5 is ample for the *Sacristano* of a church.

7.—WEIGHTS AND MEASURES.

In 1861 the decimal-metric system of Weights and Measures was adopted and legalized for the whole of Italy, the names of the weights and measures being Italianized.

In this system the fundamental unit is the *Metro* (identical with the French mètre), which is the ten-millionth part of the earth's meridian-quadrant.

From the *Metro* are derived the other units of measure and weight as follows :—

Of measure of surface, the unit is the *Ara*, a square of ten *Metri*; of that of capacity, the unit is the *Litro*, a cubic tenth part of a *Metro*; of that of weight, the unit is the *Gramma*, the weight *in vacuo* of a cubic-hundredth part of a *Metro* of distilled water at the temperature of 4° Centigrade or 39·2° Fahrenheit.

Multiples and parts of these units are denoted by prefixes derived from the Greek and Latin respectively.

Prefixes denoting multiples are—

Deca	=	10 times
Etto	=	100 "
Chilo	=	1,000 "
Miria	=	10,000 "

Prefixes denoting the parts are—

Deci	=	the 10th part
Centi	=	" 100th "
Mille	=	" 1000th "

Tables of equivalent Italian and English Measures and Weights.

TABLE A.—MEASURES OF LENGTH.

MILLIMETRI AND INCHES.

millimetri.	ins. 100ths.	millimetri.	ins. 100ths.	millimetri.	ins. 100ths.
1 =	• 04	9 =	• 35	50 =	1 • 97
2 =	• 08	8 =	• 32	60 =	2 • 36
3 =	• 12	Centime- tro, or } 10 =	• 39	70 =	2 • 76
4 =	• 16		• 79	80 =	3 • 15
5 =	• 20	20 =	• 79	90 =	3 • 54
6 =	• 24	30 =	1 • 18	100 =	3 • 94
7 =	• 27	40 =	1 • 57		

Note.—Rainfall and Barometric pressure are measured by millimetri. For ordinary purposes it is sufficient to remember that twenty-five millimetri equal one inch, and five centimetri two inches.

METRI AND FEET.

metri.	feet 100ths.	metri.	feet 100ths.	metri.	feet 100ths.
1 =	3 • 28	8 =	26 • 25	60 =	196 • 85
2 =	6 • 56	9 =	29 • 53	70 =	229 • 66
3 =	9 • 84	10 =	32 • 81	80 =	262 • 47
4 =	13 • 12	20 =	65 • 62	90 =	295 • 28
5 =	16 • 40	30 =	98 • 43	100 =	328 • 09
6 =	19 • 68	40 =	131 • 23	500 =	1640 • 45
7 =	22 • 97	50 =	164 • 04	900 =	2952 • 81

Note.—For ordinary purposes a metro may be taken as equivalent to three feet three, or eleven metri to twelve yards.

CHILOMETRI AND MILES.

chilom.	miles. 100ths.	chilom.	miles. 100ths.	chilom.	miles. 100ths.
1 =	• 62	9 =	5 • 59	60 =	37 • 28
2 =	1 • 24	10 =	6 • 21	70 =	43 • 50
3 =	1 • 86	11 =	6 • 83	80 =	49 • 71
4 =	2 • 48	12 =	7 • 46	90 =	55 • 92
5 =	3 • 11	20 =	12 • 43	100 =	62 • 14
6 =	3 • 73	30 =	18 • 64	200 =	124 • 28
7 =	4 • 35	40 =	24 • 85	500 =	310 • 69
8 =	4 • 97	50 =	31 • 07	1000 =	657 • 38

Note.—For ordinary purposes,

1 Chilometro may be taken as equivalent to 5 furlongs.

5 Chilometri " " " 3 miles.

8 " " " 5 "

TABLE B.—MEASURES OF SURFACE.

SQUARE METRI AND SQAURE FEET.

sq. metri.	sq. ft. 100ths.	sq. metri.	sq. ft. 100ths.	sq. metri.	sq. ft. 100ths.
Centi-} 1 =	10 · 76	17 =	182 · 98	600 =	6,458 · 58
ara, or} 2 =	21 · 53	18 =	193 · 74	700 =	7,535 · 01
3 =	32 · 29	19 =	204 · 51	800 =	8,611 · 44
4 =	43 · 05	20 =	215 · 29	900 =	9,687 · 87
5 =	53 · 82	30 =	322 · 93	1,000 =	10,764 · 30
6 =	64 · 58	40 =	430 · 57	2,000 =	21,528 · 60
7 =	75 · 34	50 =	538 · 21	3,000 =	32,292 · 90
8 =	86 · 11	60 =	645 · 85	4,000 =	43,057 · 20
9 =	96 · 87	70 =	753 · 50	5,000 =	53,821 · 50
10 =	107 · 64	80 =	861 · 13	6,000 =	64,585 · 80
11 =	118 · 40	90 =	968 · 78	7,000 =	75,350 · 10
12 =	129 · 17	Ara, or }	100 = 1,076 · 43	8,000 =	86,114 · 40
13 =	139 · 92		200 = 2,152 · 86	9,000 =	96,878 · 70
14 =	150 · 68		300 = 3,229 · 29	Ettaro, or—	107,643 · 03
15 =	161 · 45		400 = 4,305 · 72		
16 =	172 · 22		500 = 5,382 · 15		

Note.—Land is sold by the square Metro and the Ettaro. As the English acre contains 43,560 square feet, its precise equivalent is 4046·71 square metri; but in round figures 4000 square metri equal an acre, and an Ettaro equals two acres and a half.

TABLE C.—MEASURES OF CAPACITY.

LITRI AND QUARTS.

litri.	qts. 100ths.	litri.	qts. 100ths.	litri.	qts. 100ths.
1 =	· 88	9 =	7 · 92	70 =	61 · 63
2 =	1 · 76	Decali- tro, or }	10 = 8 · 80	80 =	70 · 43
3 =	2 · 64		20 = 17 · 61	90 =	79 · 23
4 =	3 · 52		30 = 26 · 41	Ettolitro, or—	88 · 04
5 =	4 · 40		40 = 35 · 21		
6 =	5 · 28		50 = 44 · 02	Chilolitro, or—	880 · 40
7 =	6 · 16		60 = 52 · 82		
8 =	7 · 04				

Note.—For ordinary purposes a litro may be taken as equivalent to a pint and three-quarters, and four-and-a-half litri to a gallon.

TABLE D.—WEIGHTS.

GRAMMI AND OUNCES AVOIRDUPOIS.

gram.	oz. 100ths.	gram.	oz. 100ths.	gram.	oz. 100ths.
1 =	· 04	8 =	· 28	50 =	1 · 76
2 =	· 07	9 =	· 32	60 =	2 · 12
3 =	· 11	10 =	· 35	70 =	2 · 47
4 =	· 14	19 =	· 67	80 =	2 · 82
5 =	· 18	20 =	· 71	90 =	3 · 17
6 =	· 21	30 =	1 · 06	900 =	31 · 75
7 =	· 25	40 =	1 · 41		

CHIOGRAMMI AND POUNDS AVOIRDUPOIS.

chilo.	lbs. 100ths.	chilo.	lbs. 100ths.	chilo.	lbs. 100ths.
1 =	2 · 20	8 =	17 · 64	60 =	132 · 28
2 =	4 · 41	9 =	19 · 84	70 =	154 · 32
3 =	6 · 61	10 =	22 · 05	80 =	176 · 37
4 =	8 · 82	20 =	44 · 09	90 =	198 · 41
5 =	11 · 02	30 =	66 · 14	Quin- tale, or } 100 =	220 · 46
6 =	13 · 23	40 =	88 · 18		2204 · 62
7 =	15 · 43	50 =	110 · 23		

Note.—For ordinary purposes a chilogramma may be taken to be equivalent to 2 lbs. 3 oz.

In Italy temperature is measured as in France by the Centigrade scale.

TABLE OF EQUIVALENT CENTIGRADE AND FAHRENHEIT SCALES.

CENTIGRADE AND FAHRENHEIT DEGREES.

Cent. deg.	Fahr. deg. tenths.	Cent. deg.	Fahr. deg. tenths.	Cent. deg.	Fahr. deg. tenths.
— 10 =	14 · 0	4 =	39 · 2	18 =	64 · 4
— 9 =	15 · 8	5 =	41 · 0	19 =	66 · 2
— 8 =	17 · 6	6 =	42 · 8	20 =	68 · 0
— 7 =	19 · 4	7 =	44 · 6	21 =	69 · 8
— 6 =	21 · 2	8 =	46 · 4	22 =	71 · 6
— 5 =	23 · 0	9 =	48 · 2	23 =	73 · 4
— 4 =	24 · 8	10 =	50 · 0	24 =	75 · 2
— 3 =	27 · 6	11 =	51 · 8	25 =	77 · 0
— 2 =	28 · 4	12 =	53 · 6	26 =	78 · 8
— 1 =	30 · 2	13 =	55 · 4	27 =	80 · 6
0 =	32 · 0	14 =	57 · 2	28 =	82 · 4
1 =	33 · 8	15 =	59 · 0	29 =	84 · 2
2 =	35 · 6	16 =	60 · 8	30 =	86 · 0
3 =	37 · 4	17 =	62 · 6		

CENTIGRADE AND FAHRENHEIT PARTS OF A DEGREE.

Cent. tenths.	Fahr. deg. tenths.	Cent. tenths.	Fahr. deg. tenths.	Cent. tenths.	Fahr. deg. tenths.
· 1 =	· 2	· 4 =	· 7	· 7 =	1 · 3
· 2 =	· 4	· 5 =	· 9	· 8 =	1 · 4
· 3 =	· 5	· 6 =	1 · 1	· 9 =	1 · 6

8.—POST OFFICE ; LETTERS AND POSTAGE : TELEGRAMS.

Postage stamps (*francobolli*) can be purchased at most tobacconists' shops as well as at the post-offices. A cautious traveller will take important letters to the post-office himself, or drop them into some one of the letter boxes that are now distributed through an Italian town, since if given to an untrustworthy person to carry to the post-office they run the risk of being made away with for the sake of the stamps. Travellers cannot too much impress on their correspondents at home the necessity of writing the address with perfect legibility, especially those marked *poste*

restante, which are frequently placed in the wrong compartment at the office from the difficulty of deciphering the first letter of the name. Much provoking delay and trouble are thus caused before the mistake is discovered.

In addressing gentlemen it is best to omit the terminal *Esq.*, and to prefix *al Signor*, or *all' illust^o. Signor*, to the name. On enquiring for letters at the *Poste Restante* the production of a visiting card saves trouble.

Italian Rates of Postage.

Ordinary Letters.—For each 15 grammi, 20 cents., throughout the Kingdom of Italy, including Sardinia and Sicily.

Registered Letters (*Lettere raccomandate*) must be presented at the office at least an hour before the making up of the despatch. They are charged, in addition to the ordinary letter stamp, 25 c. In case of loss an indemnity of 50 fr. can be claimed.

Letters insured with a declaration of value.—The maximum value allowed is 5000 fr.; such letters must first be registered, after which a tax at the rate of 20 c. on each 100 fr. of the declared value must be paid. Large sums of money are best transmitted by means of a *Vaglia*, which may be had gratis at the *Banca Nazionale* in any town. The traveller has nothing to do but fill in a paper, and leave his money with the Clerk. Post-office Order is *Vaglia Postale*.

Manuscripts (not being letters) and *samples of merchandise* may be sent prepaid from one part of Italy to another, at the following rates:—Up to 50 grammi for 20 c.; from 50 gr. to 500 gr., 40 c.; and from 500 to 1000 gr., 80 c.; and so on at the rate of 40 c. for each additional 500 or fraction. Samples of merchandise, however, of a greater weight than 300 gr. cannot be sent by post. Double these rates are charged if not prepaid.

Newspapers in Italy are charged 1 c. for each 40 gr. or fraction.

Letters to Great Britain and the Postal Union are charged at the rate of 25 c. for 15 gr. ($=\frac{1}{2}$ oz.). If *registered*, 25 c. extra.

Manuscripts (not being letters) can be forwarded, properly secured but open at the sides, to Great Britain and the Postal Union at the rate of 5 c. for 50 gr. They can be registered (*raccomandate*) for 25 c. Printed Matter is *Stampati*; Proofs, *Bozze di Stampa*.

Post cards to Great Britain and the Postal Union 10 c.

Telegrams are charged to any part of Italy at the rate of one franc for fifteen words, including the names and addresses of the sender and receiver; each additional word, 5 c. Urgent despatch, three times as much. For *France*, 14 c. a word; *England*, 47 c.; Gibraltar, 53 c.; Malta, 33 c.; United States, 2 fr.; Canada, and most of the British Colonies in N. and S. America, 2 fr. 95 c.; India, 4 fr. 45 c. to 5 fr. 35 c. a word.

9.—COURRIERS.

A courier, to accompany a family into Italy, should be an Italian. He is in general active, ready to do or attend to any and every thing; he will serve, if required, as a personal servant, and, understanding the language, will not refuse to act as a guide or *cicerone* in large towns—a thing rarely

to be obtained of a German or Swiss. There is a place of meeting or club of Italian courriers at No. 38, Golden-square, and one of Germans and Swiss, 12, Bury-street, St. James's, where travelling servants may be found.

In addition to receiving very high wages—10 to 15 guineas a month, according to the length of time they are employed—they are lodged and fed in reality at the traveller's expense, and are often more difficult to satisfy in the matter of hotel accommodation than their employers. Sometimes also they demand a commission from the proprietors, for bringing travellers to the hotel, which comes, of course, out of their master's pocket.

10.—SIGHT-SEEING.—COMMISSIONNAIRES AND CICERONI.

There are few things more disagreeable than being led about by a guide; and as plans of all the principal towns of Northern Italy are given in the present volume, his help will be scarcely needed. Travellers, however, who are ignorant of the language and pressed for time, may sometimes find his services useful.

Having made up your mind what you want to see, insist upon seeing it, in spite of your guide's favourite assertion, "*non c'è niente da vedere.*"

In order to enable the tourist to dispense as much as possible with local guides, we have inserted in the description of every town of importance a list of the objects worth seeing, arranged in topographical order.

Churches, including Cathedrals, except one or two of the very largest, are usually *closed from twelve to three*; and during this interval, when the sacristan takes his dinner and his nap, it is difficult to obtain admittance. When the days are long and the light sufficiently good, the early morning and the late afternoon are the best times for making a round of the Chapels. Between 7 and 9 A.M., or better still, between 6 and 8, the traveller will find Chapels open, and works of art accessible, which it will cost him an infinite amount of trouble to examine leisurely later in the day. The Sacristy is generally locked up after the last Mass, and not opened again until a comparatively late hour.

It is always a useful preliminary to the examination of any city to obtain a bird's-eye view of it from some Church tower.

11.—INNS AND ACCOMMODATION.

In the large towns of N. Italy the hotels are comfortable and well kept—as at Turin, Milan, Venice, Bologna, and Genoa. In all these places the resort of foreigners has enabled the proprietors to meet the expenses required for such establishments; but this, of course, cannot be the case in places which are not equally frequented, and here the traveller will very frequently have to content himself with the accommodation of a national or *Italian* inn.

He must, when this contingency arrives, not expect a choice and well-furnished larder. The stock of provisions is on the average but scanty, and the choice in this scanty stock limited. The wine, however, is often excellent. Two dishes are almost invariably good—the national *minestra*, or *zuppa di pastine in brodo* (vermicelli broth), and *bistecca ai ferri* (broiled steak). Macaroni are *pastine asciutte* (dry, without the broth). Pudding is *dolce*; cake, *pasta*.

It is advisable, especially when the travelling party is large, to order rooms beforehand by letter or telegraph, the charge seldom exceeding a franc.

The best hotels, though not cheap, are not extravagant, and, if any ladies are of the party, no house except a first-rate one should be used; but bachelor travellers may frequently be comfortably accommodated, and at a lower charge, at houses of a second grade. One great secret of keeping down bills is to avoid having anything out of the common way. The *table d'hôte* (*tavola rotonda*), common in the large towns, should be preferred.

Ask the price of everything beforehand, especially bedroom, dinner at *table d'hôte* (with or without wine), and luncheon. In ordering dinner it is the best plan for the traveller to mention the price he will pay, with or without ordinary wine. This is termed dining *a prezzo fisso*. It is also safest and most satisfactory to order the wine of the country (see Notice of Wines, below). If exorbitant charges be made, refuse to pay them, putting down a reasonable sum upon the table.

In spite of the universal charge for attendance in the bill, servants always expect something extra, but are generally contented with very little. When dining at a *Trattoria*, 20 c. to the waiter is the usual fee, and 5 c. at a *Café*. It is desirable to examine hotel bills carefully before leaving, and insist upon objectionable extras being taken off or reduced. For this purpose, the prudent traveller will order his bill over-night, so that he may not have to pay it in a hurried moment of departure.

12.—THE WINES OF NORTHERN ITALY.

The traveller who has tasted good *Barolo* at Turin, or *Chianti* at Florence, will sometimes order the same wine at Venice, Naples, or Brindisi, under the impression that the beverage is national rather than local, and that it may be had in perfection all over the country. As a matter of fact, each Province has its own peculiar vintage, and other growths are almost as foreign as if they were imported from France or Germany. Tuscan wine in Calabria, or Piedmontese in Rome, must of necessity be dear, and will certainly be more or less adulterated.

The following short account of Wines grown within the scope of the present volume may assist the traveller in his choice, and enable him to extend his acquaintance with the produce of Italian vineyards.

The greatest height at which vines may be successfully cultivated is about 1650 ft., though in certain Alpine districts they are grown as high as 2650, and in Sicily up to 3300. Just 82 per cent. of the population of Italy are more or less directly dependent upon the vine for a livelihood. The average consumption of wine is 40 gallons a year for each person throughout the kingdom, the consumption decreasing towards the S., where the wines are more alcoholic, in the ratio of about 11 to 6. In summer, when lighter drinks are preferred, less wine is drunk than in winter.

Government Institutions for the study of wines have been established at *Conegliano* and *Alba* in N. Italy, at *Avellino* near Naples, at *Catania* in Sicily, and at *Cagliari* in Sardinia. There is also a wine-testing Station at *Asti*.

PIEDMONT produces red table wines of an intense colour, which are extensively used for blending. The best are *Gattinara*, *Ghemme*, *Barolo*, and *Nebbiolo*, which are rough when young, but have a delicate bouquet when matured. Somewhat harsher and more tonic are *Barbera*, *Freisa*, *Grignolino*, and *Dolcetto*. The sweet sparkling Muscat wine, commonly known as *Asti Spumante*, is produced chiefly at Canelli, a Stat. about 25 m. S.W. of Alessandria on the Rly. to Alba. Asti, however, is the most important wine-market in N. Italy, and the traveller who alights there in Sept. or Oct., during the period of the sales, is immediately beset by dealers. The annual production of wine in Piedmont is 96 million gallons. This district also furnishes the better qualities of Vermuth, and a good deal of brandy is made at Alessandria.

In LOMBARDY, the cultivation of the vine has of late years given way to that of pasture and the mulberry. The hills of Bergamo and Brescia, however, produce excellent wine, and the district of Sondrio, or *Valltellina*, has long been famous for its products, about one-half of which is exported. The total yield of Lombardy is 36 million gallons a year.

The best red VENETIAN wines are *Valpolicella*, *Valpantena*, *Raboso*, and *Corvino*, all grown near Verona. They are not very intense in colour, but sufficiently alcoholic, and of an agreeable flavour. Excellent dry white wines are produced in the Province of Vicenza, especially at the head of the Valley of the Piave. Average yield of Venetia, 30 million gallons a year.

The rough and mountainous Province of LIGURIA produces exquisite wines, though the quantity is small. Among others are the famous white wines of *Cinque Terre*, grown between Spezia and Sestri Levante. Average annual production, 9 million gallons. Half the wine consumed in the province is brought from Tuscany, Sardinia, and Sicily, and sold or deposited in the docks of Genoa, which has thus become the largest wine-market in Italy for the import trade.

In the plains of EMILIA, between Piacenza and Forlì, is produced a large quantity of wine in considerable variety, both red and white. The best of the purely native red kinds are *Negrettino*, *Sangiovese*, *Cagnina*, *Canina*, and *Lambrusco*, of which the last is slightly effervescing. Good white varieties are *Albana*, *Trebbiano*, and a Muscat wine grown on the hills near Bertinoro. The wines of Emilia are often ready for use during the first months of the winter. In the neighbourhood of Bologna foreign grapes have been for some years successfully cultivated, and the wines known as *Pinot*, *Cabernet*, *Malbec*, *Sirah*, and others, are almost equal in body and flavour to the best average Burgundies and Clarets. The annual yield of this province is about 54 million gallons.

13.—OBJECTS TO BE NOTICED.

Within the districts described in this volume, some few Celtic remains in Piedmont and the Euganean Hills are the only vestiges anterior to the Roman domination.

To the era of the Empire belong the amphitheatre, theatre, and gates of Verona, the villa of Catullus, on the Lake of Garda, the arches of Susa and Rimini, the ruins of Villeia, the columns of San Lorenzo at Milan, and the Temple at Brescia. Among these, the amphitheatre at Verona is the most

remarkable, and the arches of Susa and Rimini the oldest; but none are in a very pure style of architecture. The only one which we can ascribe to the Augustan age (the arch of Susa) is rude in taste. To the Imperial times belong the buried city of Velleia—the Pompeii of Northern Italy—and the ruins of Industria and of Luni.

The museum of Turin has one of the richest collections in Europe of Egyptian antiquities; and the smaller one at Bologna is interesting. The museums of Parma, Modena, Bologna, Verona, Brescia, Milan, and Adria are of considerable local importance. The Etruscan Museum at Bologna deserves special notice. Of Christian antiquities during the Roman period, or the middle ages, Ravenna stands pre-eminent for its early ecclesiastical edifices; Milan, Pavia, Cividale, and Verona offer also remarkable vestiges. The Baptisteries of Ravenna, Novara, Cremona, and Parma, also belong to this class, although there is uncertainty about their date. The Basilica of St. Mark, at Venice, forms a class of its own.

Although frequently much altered, Northern Italy abounds in magnificent specimens of the Lombard style, called *Romanesque*, a variety of which is familiarly known amongst us as Norman. The cathedrals of Verona, Parma, and Modena, and the Churches of San Zenone at Verona and San Michele at Pavia, are very remarkable. Most of the larger Lombard churches are interesting from the symbolical sculptures on their fronts, as well as from their impressive grandeur. This Lombard style was never entirely superseded in Italy till the revival of classical architecture; and, generally speaking, so many schools and styles had a coeval existence in Italy, that the data by which we judge of the age of a building in France or England lose much of their certainty when applied here.

Pointed Architecture in Italy exhibits itself in many marked varieties, and four distinct schools may be observed: (1) *Tuscan* or **Italian-Gothic**, more properly so called, remarkable in the earlier periods for its simplicity and in the latter for the extreme beauty of its forms. (2) **Venetian-Gothic**, of which the great type is the Palazzo Ducale at Venice, and which may be traced at Padua, Udine, Verona, and as far west as Brescia. (3) **Genoese-Gothic**, more than any other disclosing an imitation of the Arabian or Saracenic models. (4) **Lombard-Gothic**, an exuberant variety of the French and German, of which the Duomo of Milan is the finest example.† Bergamo, Como, Pavia, and Cremona, have also interesting edifices in this style.

The **Campanili**, or bell-towers, often detached, constitute a remarkable feature. Those of Cremona, Modena, and Venice deserve attention, and in all cases they form a characteristic and pleasing feature in the scenery of Italy. The Circular Bell-towers of Ravenna, the most ancient of all, are peculiar to that locality. Among the most beautiful are those of Pomposa, S. Zenone at Verona, and S. Frediano at Lucca.

So much for the styles which we commonly term mediæval. During

† For more detailed information on the different styles of architecture met with in Italy and its monuments, we must refer our readers to Mr. Fergusson's 'Illustrated Handbook of Architecture' (2 vols. 8vo.), and 'History of Architecture from the Earliest Times to the Present Day' (1862 and 1865); to Mr. Ruskin's 'Stones of Venice,' and Signor Selvatico's work, for the edifices of that city; to Mr. Street's 'Brick and Marble Architecture in Italy' (1 vol. 8vo., 2nd ed. 1874); and for the early Christian edifices to Mr. Gally Knight's large work on the Ecclesiastical Architecture of Italy, and to Canina's 'Tempi Cristiani' (1 vol. fol.).

their prevalence in Italy an imitation of Roman or classical architecture had never ceased to exist. But it had not been usefully introduced till the times of *Brunelleschi* and of *L. B. Alberti*. The Churches of San Lorenzo and Santo Spirito at Florence are noble examples of the genius of the first of these great men. He also possessed great influence throughout Italy, though few direct imitations of his style appear out of his native city. Brunelleschi's tendency is to assimilate his Italian to the Lombard. But others united the Italian to somewhat of Gothic feeling, after the manner which in France has been termed the style of the *Renaissance*; and this style in Italy has great elegance. The Certosa of Pavia may be mentioned as an example; but it is more generally discernible in subsidiary portions, in chapels, and in tombs. *Leon Battista Alberti*, one of whose best works will be found at Mantua (Sant' Andrea), devoted himself to church architecture: while *Sammicheli*, *Scamozzi*, and *Palladio* excelled in their civil buildings, which are among the chief ornaments of Vicenza, Venice, and Verona.

Domestic Architecture in Italy affords a high interest. Its progress may be traced at least from the fifteenth century. The interiors of the period of the *Renaissance*, which are frequently well preserved, should be carefully examined, and will well repay this study; as also will some of the palaces of Genoa. In Venice, besides the great beauty of the buildings, the ingenuity of the architect in adapting his plans to their confined and untoward sites will often be found peculiarly interesting. At Verona buildings of this class have a character of their own, of strength and elegance united in the details.

The **Municipal Buildings** of Lombardy are of great and varied merit. In the Town-hall, or *Broletto*, of *Como*, *Bergamo*, *Monza*, *Cremona*, and *Brescia*, beauty of structure is enhanced by varied styles of decoration.

The ancient **Military Architecture** of Italy has received little attention from travellers. Northern Italy abounds in noble mediæval strongholds and fortifications. The Scaligerian castles in and about Verona are peculiarly interesting. In Italy, also, will be found the earliest examples of regular fortification, by which the ancient modes of defence were superseded.

Sculpture offers a great number of objects of high interest. The names of Niccolò and Giovanni da Pisa, Mino da Fiesole, Bambaia, Donatello, Orgagna, Ghiberti, and Michel Angelo, are of world-wide celebrity; but the merits of many second-rate Italian sculptures have not yet attracted the notice they deserve.

Of all the more remarkable works of sculpture we believe that we have given sufficient notices; and the traveller should recollect that of some of the best of the Italian sculptures so few specimens exist, that, unless he avails himself of the opportunity of examining them where they now stand, he will never meet with them again. Thus, there is scarcely a first-rate fragment of *Luca della Robbia* out of Tuscany, or of *Bambaia* out of Milan and Pavia; very few works of *Mino da Fiesole* out of Florence and Fiesole; no work of *Begarelli* out of Parma and Modena. They have rarely been multiplied by casts, and, when engraved, the representations have been most inadequate.

Working in the PRECIOUS METALS was a branch of the sculptor's art, or as would be better said, trade, for, in the earlier periods at least, they

followed it as a craft. Some magnificent specimens, in which enamelled work and precious stones are introduced, exist as altar-fronts or coverings (*paliotti*). Those of San Marco at Venice, and Sant' Ambrogio at Milan, are the most remarkable. Many specimens of the same description, together with votive offerings, cups, vessels, and the like, are still preserved in the sacristies of the churches.

Very early and fine specimens of **Mosaic**, formed of prisms of coloured or opaque glass or enamel, with a gilded ground of the same material, will be found at Milan (Sant' Ambrogio and San Lorenzo), Venice (San Marco and Torcello), and especially at Ravenna, where the finest and oldest works of the kind exist, dating as far back as the sixth century. The art continued to be practised at Venice till the sixteenth century, but not so late in Lombardy. At Novara and Cremona, also, are some specimens of early Christian tessellated pavements. In Tuscany, about the thirteenth century, a richer kind of working was introduced, employing serpentine, porphyry, and various coloured marbles, which mode of workmanship has been improved into the present beautiful Florentine mosaic in *pietra dura*. This is composed of natural mineral productions and of the finest marbles, and may be seen in perfection at the Certosa of Pavia.

The stained glass of Italy is exceedingly beautiful. In the cathedrals of Milan and at some of the Churches of Bologna it is most brilliant. In Venice the colours are not so good. Stained glass, however, does not appear to have become common; there are few examples of it in the smaller churches or in civil buildings.

THE SCHOOLS OF PAINTING OF NORTH ITALY.

By Sir A. HENRY LAYARD, G.C.B.

The schools of painting of Northern Italy hold a distinct place in the history of Italian Art, and are well worthy of the attention of the traveller. Although Giotto, by the great works he executed at Padua, may have contributed to a certain extent to their development, long before his appearance there a race of painters had existed in **Verona**, whose names are for the most part forgotten, but traces of whose wall paintings are still to be found in the ancient Church of S. Zeno in that city. The **Veronese School** which they founded is distinguished by an individuality which it maintained until its extinction, and it had a more continuous history than any other in Italy, except that of Tuscany. It produced in the middle of the 14th century two remarkable men—*Altichiero da Zevio* and *Jacopo d'Avanzo*—who decorated the churches and public buildings of Verona with frescoes, some of which still exist. But it is at Padua that their most important works are to be seen. It is probable that the great series of frescoes by Giotto in the Arena Chapel may have had an influence upon them; but they cannot be considered his pupils. They have a softness of colouring, and a grace of form, which are peculiar to them, and characteristic of the Veronese School. They excel Giotto and

his followers in the forcible delineation of action and in the representation of architecture and landscape in their backgrounds. The two worked together, and it is not easy to assign to each his share in the fine and interesting frescoes still preserved in the Chapels of San Felice and San Giorgio at Padua. Altichiero was probably the more able of the two, and was unquestionably a man of genius.

These masters were followed by *Vittore Pisano*, better known as *Pisanello*, equally distinguished as a painter and a medallist. His works in the former capacity are exceedingly rare; but frescoes by him exist in the Churches of S. Anastasia and S. Fermo Maggiore in Verona. They show great elegance and refinement. He was very skilful in the representation of dogs, horses, and other animals.

The next painter of the school deserving special mention was *Francesco Morone*, who flourished at the end of the 15th century. He is seen in the public Gallery at Verona, and to great advantage in the decoration in fresco of the sacristy of the Church of S. Maria in Organo in that city. By a contemporary artist of considerable merit, *Liberale*, altar-pieces exist in the Veronese churches, and in the chapel of the Episcopal Palace three beautiful "predella" pictures are by him. Another contemporary painter was *Bonsignori*, by whom there is a remarkable altar-piece in the Church of S. Bernardino. The works of another painter, who lived at the end of the 15th and beginning of the 16th century—*Carotto*—are but little known out of Verona. He is best seen in the public Gallery, and especially in the Church of S. Fermo Maggiore.

Girolamo dai Libri is a master who is very characteristic of the school, introducing into his pictures festoons of flowers and fruit, orange and lemon-trees, and beautiful angels playing on musical instruments, and views of the castellated hills of Verona in his backgrounds. An excellent example of his bright and pleasing colouring is afforded by an altar-piece in the Church of S. Giorgio in that city.

But the greatest painter of the Veronese School (*Paolo Veronese* must be placed amongst the Venetians) was unquestionably *Paolo Morando*—commonly called *Cavazzola*—in whom it culminated. His countrymen proudly style him "the Veronese Raphael," and he may be compared to the great Umbrian on account of his precocious genius and early death. His splendid picture of the 'Deposition of Christ from the Cross,' in the Verona Gallery, may be classed amongst the master-pieces of Italian painting, for its originality and its strength of colouring.

After *Cavazzola* the Veronese School declined. A series of painters of inferior merit, with the exception of *Torbido*, known as "il Moro," a powerful colourist, by whom there are excellent portraits, ended in *Antonio Badile*, the uncle and first teacher of *Paolo Veronese*, who, although to be classed amongst the great Venetian masters, shows the traces of his early education, which, to a certain extent, connect him with the Veronese School.

The attention of the traveller and art-student should be next directed to the **Venetian School** of painting. Its early history is less well known than that of Verona. The names of a few painters of the 14th century, and even of an earlier period, have been preserved; but their works have no marked features, except that they show, more or less, an Oriental or Byzantine influence in the want of movement and expression in the

figures, in their defective composition, in their monotonous colouring, and in the prodigal use of gold. Examples of this early Venetian Art may be seen in the 'Coronation of the Virgin,' by *Niccolò Semiticolo* (1351) in the Venice Academy, and in a large altar-piece of later date by *Fra Antonio da Negroponte* in the Church of S. Francesco della Vigna.

The first painters to give a distinctive character to the Venetian School were the *Vivarini*—members of a family established in the Island of Murano in the first half of the 15th century. Associated with them was one *Giovanni*, who describes himself as a German (*Alemannus*), and who, from the peculiar type of face and delicate rosy colouring to be observed in pictures in part assigned to him, is conjectured to have belonged to the School of Cologne. The *Vivarini* were the first to free themselves from the Byzantine influence, and to give life-like expression and movement to their figures. It is probable that the works executed by *Gentile da Fabriano* and *Pisanello* in the Ducal Palace may have led to this change. The family produced in the middle of the 15th century two painters of remarkable merit—*Bartolommeo* and *Luigi* (or in the Venetian dialect, *Alvise*). Pictures by both are to be seen in the Venice Academy. But the painters who gave that development to Venetian Art, which placed it on a level with that of the greatest schools of Central Italy, and prepared the way for those colourists who are the glory of the Venetian School, belonged to the family of *Bellini*. Its founder, *Jacopo Bellini*, flourished in the early part of the 15th century. Few of his works have been preserved, the only one of importance being a much injured representation of the 'Crucifixion' on canvas, now in the public Gallery at Verona; but his drawings and sketches, of which a large collection exists in London and Paris, show that he was an artist of great vigour and originality. His two sons, *Gentile* and *Giovanni*, were both men of genius, and inherited the qualities of their father. Their works show no traces of the Byzantine manner; but are remarkable for grace and refinement, a fine sense of colour and dignified character and expression, qualities which specially mark the best period of Venetian painting. The great canvases with which *Gentile* decorated the Ducal Palace, and upon which his fame was founded, perished in the fire which destroyed a part of that edifice in 1577. 'The Procession of the Corpus Domini' in the Square of S. Mark, in which the church as it was in the 15th century is introduced, and the 'Miracle of the Relic of the True Cross,' highly interesting for the representation of Venetian architecture of the period, both in the Venice Academy, and 'The Sermon of St. Mark' in the Brera at Milan, although all three have suffered greatly from the restorer, "show his remarkable ability for treating historical subjects, his power of giving individuality of expression and action to the numerous figures he introduced into them, and of representing with correctness elaborate architectural backgrounds." †

Gentile's brother *Giovanni* was a painter of wider reputation, whose works, distinguished by their grace, their delightful colouring, and the pure and holy expression given to the Virgin, angels, and saints, are to be seen in several of the churches of Venice and in the Academy. One of the most noteworthy productions of the master is a picture representing the Doge Barbarigo, kneeling before the Madonna in the Church of S. Pietro Martire at Murano—still a splendid work, although greatly injured by the

† *Kugler's 'Handbook of Painting—Italian Schools,' 5th edition, Part 1st, p. 306. N. Italy.*

restorer. Giovanni Bellini had numerous scholars and imitators of more or less merit—*Basaiti*, *Catena*, *Rocco Marconi* (observe his fine altar-piece in the Venice Academy), *Bissolo*, *Benedetto Diana*, and others—whose works frequently pass for those of the master, and may be best studied in Venice. Of *Previtali*, another of his followers, pictures may be seen in the Churches and Gallery of Bergamo. Two painters, upon whom he exercised considerable influence, deserve special notice—*Carpaccio* and *Cima da Conegliano*—both men of original powers and strong individuality, who are better represented in Venice than elsewhere. *Carpaccio's* principal works are the series of large pictures representing the history of S. Ursula in the Academy; that in the Church of S. Giorgio degli Schiavoni; and a great altar-piece in the Church of S. Vitale. They display his fertile and lively imagination and his skill in the delineation of character; they are, moreover, of the highest interest as representing the manners, dresses, and daily life of the Venetians in the 15th century. *Cima da Conegliano* was inferior to *Carpaccio* as a dramatic painter, and the subjects he treated were for the most part religious. But he had a fine sense of colour, the expression and action of his figures are generally agreeable and refined, and his treatment of landscape, and architecture in his backgrounds, and the accessories and details—such as variegated marbles, flowers, and fruits—are worthy of all praise. His altar-pieces in the Churches of S. Giovanni in Bragora and the Madonna dell' Orto in Venice, and in the public Gallery of Parma, are excellent examples of his best qualities as a painter. The influence of Giovanni Bellini may be traced in the works of another painter of eminent merit, principally known for his portraits—*Antonello da Messina*. Venice possesses no work of importance by him; but an example of his powers may be seen in the fine portrait of a poet crowned with laurel in the Municipal Museum at Milan.

The influence and teaching of the Bellini produced the two greatest colourists the world has seen—*Giorgione* and *Titian*. Authentic pictures by the former are exceedingly rare. An altar-piece by him, unfortunately much repainted, still exists in the Church of Castelfranco, his native town. In Venice only two of his works remain, the so-called 'Family of the Painter,' in the Gallery of the late Prince Giovannelli, and a picture, representing the legend of 'Daphne and Apollo,' almost entirely repainted, in the Manfredini Collection in the Seminario, adjoining the Church of the Salute. She is richer in the works of his great contemporary and fellow-student, *Titian*, although she has been despoiled of the portraits and easel-pictures by him, which once adorned the palaces of her patrician families. The progressive development and the decline of the painter may still be studied in the 'Christ bearing the Cross' in the Church of S. Rocco, and in 'The Man of Sorrows' in the 'Scuola' of the same name; in a small picture representing the Infant Christ between SS. Andrew and Catharine in the Church of SS. Ermagora and Fortunato (more generally known as S. Marcuola), and in an altar-picture in the Salute representing S. Mark enthroned—examples of his early, or Giorgionesque, manner; in his great altar-piece, in which he has introduced portraits of the Pesaro family, in the Church of the Frari, and 'The Assumption of the Virgin,' and the 'Presentation of the Virgin' (much over-painted) in the Academy—productions of his best period; and in the 'Baptist' and 'Pietà' in the same Gallery, the first painted when he was nearly eighty

years old, and the other left unfinished at his death at the great age of ninety-nine years.

Bonifazio was another great colourist, who, although a native of Verona, practised his art at Venice, where his best works are still preserved. It must be remembered that there were two other painters of the name, and of the same family, whose productions are frequently assigned to the elder Bonifazio, by far the most able of the three, and by whom pictures of exquisite beauty, such as the 'Dives and Lazarus' and the 'Judgment of Solomon,' are in the Venice Academy, and the 'Finding of Moses,' long attributed to Giorgione, in the Brera. Two other remarkable colourists of the Venetian School were *Paris Bordone* and *Palma Vecchio*. By the former a truly splendid masterpiece—the Fisherman presenting the ring of S. Mark to the Doge in Council—is in the Academy; one of the finest works of Palma Vecchio is an altar-piece in the Church of S. Stefano at Verona. Of Tintoretto and Paolo Veronese, two of her greatest masters, Venice fortunately retains numerous works. The former is perhaps best represented in the 'Miracle of St. Mark' in the Academy, of marvellous force of colour, and singularly fine as a composition, and in the 'Bacchus and Ariadne' in the Ducal Palace. His versatility and extraordinary facility of execution are displayed in his series of paintings in the Scuola di San Rocco, and in the vast canvas with the 'Last Judgment' in the Ducal Palace. Of his contemporary Paolo Veronese, the best examples in North Italy are his many works at Venice in the Church of S. Sebastian; the 'Feast of the Levite' in the Academy; and the 'Rape of Europa' and the decorative pictures in the Palace of the Doges; his 'Supper of St. Gregory the Great' in the suppressed convent of Monte Berico at Vicenza; and several masterpieces in the public Gallery at Turin. With *Pordenone*, by whom there is a fine altar-piece in the Venice Academy, and some remarkable frescoes in the Church of Sta. Maria di Campagna at Piacenza, the list of the great Venetian painters may be concluded. After them the school rapidly declined, and the traveller will find little worthy of his attention, as works of art, in the historical subjects represented in the halls of the Ducal Palace. However, a painter of undoubted genius, who, had he lived at a more fortunate period than the latter half of the 18th century, might have revived the glories of Venetian Art, was *Tiepolo*, whose most important works are to be seen in Venice. He was distinguished as a painter in fresco, in which material he nearly approached Paolo Veronese—as is proved by the decoration of a hall in the Palazzo Labia and of the ceiling in the Church of the Gesuati. The best examples of his skill as a colourist are an altar-piece in the same church representing three female saints before the Virgin, and the ceiling of the Scuola del Carmine. Venetian art died out in *Longhi*, a skilful but monotonous painter of scenes of Venetian domestic life, in which the dress and manners of the Venetians of the last century are represented. To what a low degree it has sank may be judged by the collection of modern pictures in the Venice Academy.

Although the Veronese and Venetian Schools of painting were the most important and continuous in Northern Italy, almost every town in the territories of the Republic had its local school which produced distinguished painters. In *Padua*, *Squarcione*, more remarkable as a teacher than as an artist, trained his pupils upon casts and models from antique

sculpture. The result of his attempt to revive classic art is seen in the works of several painters of the 15th century who flourished in the north of the Peninsula, such as Marco Zoppo and Gregorio Schiavone. Among his scholars were the brothers Bellini and their relative *Mantegna*, a man of great originality and of consummate skill as a painter, who, unlike the Bellini, continued under the influence of his classic studies to the end of his career. In his frescoes in the Church of the Eremitani at Padua, and in those in the old Ducal Palace at Mantua, he introduced noble figures of classic form and dignity; other noteworthy works by him are to be found in the Venice Academy (a beautiful small easel-picture of St. George); in the Brera at Milan (an altar-piece of his early time); and in the Church of S. Zeno at Verona. The early works of Mantegna and of Giovanni Bellini bear so much resemblance to each other that they are frequently confounded. Examples of this may be seen in the Municipal (Correr) Museum at Venice.

Vicenza may boast of several able painters, who may be best studied in the local Museum. The principal of them was *Bartolommeo Montagna*, of whom works, remarkable for the grand and dignified treatment of the figures, by rich and powerful colouring, and by much poetical sentiment in the backgrounds, exist in the Church of the Santa Corona, and in the Santuario of Monte Berico at Vicenza; in the Brera, and in the Church of SS. Nazaro and Celso, in Verona. In them may be traced the influence of both Giovanni Bellini and Mantegna.

Bergamo and Brescia, during the most flourishing period of Venetian Art, produced several painters of eminence, whose great qualities may be best appreciated by a study of their works in their native cities. Amongst them may be specially noticed *Lorenzo Lotto*, a brilliant colourist, endowed with a highly poetical imagination and a lively fancy; *Moretto* of Brescia, whose splendid altar-pieces adorn the churches of that city; *Savoldo*, who has been rarely exceeded in the poetical rendering of landscape, and whose sense of colour was singularly original (see a fine example in the Brera); *Romanino*, who in an altar-picture, now in the public Gallery of Padua, almost rivals Giorgione in depth and richness of colour; and, lastly, *Morone*, more celebrated for his portraits than for works of imagination, in which he was far from successful.

In Lombardy, beyond the confines of the Venetian territories, several schools of painting existed in the 15th, 16th, and 17th centuries; the most interesting and important was that of **Milan**. Although *Leonardo da Vinci* settled in this city, and exercised no little influence upon its art, and *Bazzi* commenced his artistic career there, both these painters properly belong to Central Italy. Of the first all that remains in Milan, with the exception of a few sketches and studies, is the immortal wall-painting of 'The Last Supper'—a mere wreck from the effects of time and ill-treatment. Of Bazzi, who in his youth was under the influence of Leonardo, nothing exists in Lombardy. The true founder of the Milanese School was *Vincenzo Foppa*, by whom part of a fresco, 'the Martyrdom of St. Sebastian,' of original treatment, and showing much knowledge of form and power of expression, is preserved in the Brera. From his school came two distinguished painters—*Bramantino*, who may be best studied in frescoes by him in the same collection, and *Ambrogio da Fossano*, better known as *Borgognone*, whose works, characterised by their religious

feeling and delicate silvery colouring, are chiefly to be seen in the Certosa of Pavia, and in the Galleries and Churches of Milan.

But the painter who holds the foremost place in the Milanese School, and who was most influenced by Leonardo, was *Bernardino Luini*, whose genius has been tardily recognised beyond the Alps, and whose works were at one time usually attributed to the great Tuscan. For purity, grace, spiritual expression, and exquisite delicacy of colour, his best pictures, whether in oil or fresco, take the very highest rank. Milan is rich in them. The interior of the Church of S. Maurizio, usually known as the "Monastero Maggiore," is covered with frescoes by him and his scholars. The Brera and the Poldi-Pezzoli Gallery contain many delightful examples of his easel-pictures. A fine altar-piece by him may be seen in the Church of Legnano, a small town near Milan; and he executed frescoes of great delicacy and beauty in the Church at Saronno, also in the vicinity of Milan, where he was employed in conjunction with *Gaudenzio Ferrari*, another Lombard painter of great and original powers, whose principal works, in oil and fresco, are to be seen there and at Varallo.

Luini had many contemporaries, who, like him, were under the influence of Leonardo. Amongst them may be mentioned *Andrea Solario*, of whom an exquisite small picture is in the Poldi-Pezzoli Collection at Milan; *Beltraffio*, a vigorous and original painter; *Cesare da Sesto*, and Giovanni Pedrini, or *Giampietrino*, all men of considerable powers, whose works may be best studied in the Galleries of the Lombard capital. The Milanese School may be said to have died out in the feeble imitators of Luini and Gaudenzio Ferrari.

Carlo Crivelli, a quaint but original and highly-gifted painter, holds an exceptional place in the history of Art. He came from the Venetian School, but struck out a line of his own. Some of his best works, which are distinguished by the extraordinary beauty of the details, such as fruits, flowers, and marbles of divers colours, but, at the same time, by a certain grotesqueness, will be found in the Brera. He was chiefly employed in the March of Ancona, where he had several imitators.

A notice of the painters of the North Italian Schools would not be complete without the mention of those of Ferrara, Bologna, and Parma. The true founder of that of Ferrara was *Cosimo Tura*, born about 1420, a painter of great energy and originality, an able draughtsman, but rude and even archaic in his forms. His contemporary, *Francesco Cossa*, was even more powerful and massive in his representations of the human figure. A remarkable example of his vigorous treatment of it may be seen in a picture in the public Gallery of Bologna, representing the Virgin and Child with Saints, and a kneeling figure of the Donor. Another contemporary painter was *Ercole Roberti de' Grandi*, who nearly approached Mantegna in grandeur of conception and in the classic treatment of his figures. Whilst works by *Cosimo Tura*, and *Francesco Cossa* still exist in Ferrara, amongst them the much damaged frescoes in the Schifanoia Palace, none by Ercole Roberti are to be found in his native city. The most interesting and accomplished master of the school was *Lorenzo Costa*, whose graceful figures and the charm of whose landscape backgrounds, give him a high place among the Italian painters of the 16th century. To him, it would appear, *Francia*, the ornament of the **Bolognese School**,

owed his great excellence as a painter. The works of both are best seen in the public Galleries and Churches of Bologna and Ferrara. The fine frescoes in the Church of S. Cecilia, in the former city, will furnish almost a complete history of the School, to which also belongs *Dosso Dossi*, a powerful and brilliant colourist, by whom there is a magnificent altarpiece in the Pinacoteca at Ferrara.

In connection with the **School of Parma** it is scarcely necessary to do more than mention *Correggio*, who, according to an eminent writer on art, derived his manner from a Ferrarese teacher. The public Gallery of that city contains some of the most important works of this great colourist and master of chiaroscuro, and his marvellous skill as a painter in fresco is shown in the convent of S. Paolo and in the Duomo.

For a full and complete notice of the Schools of North Italy the traveller is referred to the 6th edition of Kugler's 'Handbook of Painting—the Italian Schools.'

HISTORICAL AND TOPOGRAPHICAL SKETCHES OF THE DIVISIONS OF NORTH ITALY.

By a most surprising series of events occurring within the space of a few years, Italy ceased to be merely a geographical expression. The country is no longer divided into fragments, each with its petty sovereign of Pope, or King, or Duke; and no longer are some of the fairest parts in the possession of a detested foreign power. With regard to that section of Italy which falls within the scope of this volume, the old divisions of Piedmont, Lombardy, &c., have much less importance than they formerly possessed; but they have still more than an historical interest, and the traveller will probably desire some such information respecting them as is comprised within the following brief notes.

PIEDMONT AND SARDINIAN LOMBARDY.

TERRITORY.—GOVERNMENT.—What Frederick said of Prussia, that it was made up of *pièces rapportées*, was particularly applicable to the continental dominions of the King of Sardinia. On the Italian side of the Alps, the following were the component parts, united under the authority of the house of Savoy:—*Piedmont proper*, the nucleus of the kingdom, gained from the Counts of Provence, by Peter, Count of Savoy, in 1220, and inherited from the Marchioness Adelaide, and subsequently an Imperial donation. The *Marquisate of Susa*, which, at an earlier period, included the greater part of Piedmont, but which was afterwards confined to narrower bounds. The *Principality of Carignano*, a modern dismemberment of the Marquisate of Susa. The *Marquisate of Ivrea*, ceded to Savoy by the Emperors Frederick II. in 1248, and Henry VII. in 1313. The small *Marquisate of Ceva*, at the foot of the Apennines. The *Lordship of Vercelli*, which, after several changes of masters, was ceded by Milan to Savoy in 1427. The *County of Asti*, ceded by Charles V. to Duke Charles IV. in 1531. The *Marquisate of Saluzzo*, long contested by the French, and, though cutting into the heart of Piedmont, not fully acquired by the Dukes of Savoy till 1588. The *Duchy of Montferrat*, obtained by the Dukes of Savoy in 1630; Val Sesia from the Emperor Leopold in 1703; the County of Arona and the Province of Domo d'Ossola in 1743 by the treaty of Worms. Several dismemberments of the Duchy of Milan, namely, the Provinces of *Alessandria*, *Tortona*, and *Novara*, with the *Lomellina*, in 1736; the *Oltre Po Pavese* in 1743, subsequently

confirmed by the treaty of Aix-la-Chapelle in 1748; and, lastly, *Oneglia*, and the *Genoese* territories, by the treaty of *Vienna* in 1814. Piedmont now consists of the Provinces of *Alessandria*, *Cuneo*, *Novara*, and *Turin*.

Previous to the occupation of Italy by the French, these territories were respectively governed by their local laws. Under Napoleon, Piedmont continued annexed to the French Empire; and, after the restoration of the House of Savoy, much of the French administration was retained—in connection, however, with the original institutions, which had been partially restored. The government after 1848 was a constitutional monarchy, consisting of a king, a senate, and a chamber of representatives. The Dukes of Savoy acquired the regal title at the beginning of the last century. The following is their succession from the time of Emanuele Filiberto (1553), by whom the fortunes of the House were restored, and who may be considered as the founder of the Monarchy:—

1580. Carlo Emanuele I.	1796. Carlo Emanuele IV. (son).
1630. Vittorio Amedeo I. (son).	1802. Vittorio Emanuele I. (brother).
1637. Francesco Giacinto (son).	1821. Carlo Felice (brother).
1638. Carlo Emanuele II. (brother).	1831. Carlo Alberto.
1675. Vittorio Amedeo II. (son).	1849. Vittorio Emanuele II. (son).
1730. Carlo Emanuele III. (son).	1878. Umberto I. (son).
1773. Vittorio Amedeo III. (son).	

Vittorio Amedeo II. was the first King of Sardinia, which title he assumed in 1720.

At the Congress of Vienna, the right of succession, in the event (which happened) of the failure of male issue in the direct royal line of Vittorio Amedeo II., was secured to the collateral Savoy branch of Carignano. The founder of this branch was Prince Tommaso Francesco (1596–1656), fourth son of Carlo Emanuele I.; and upon the death of Carlo Felice, without male issue, Carlo Alberto, as descendant of Tommaso Francesco, obtained the crown. Defeated by the Austrians at Novara on the 23rd of March, 1849, he abdicated in favour of his son, and retired to Oporto, where he died soon afterwards. Vittorio Emanuele became the first King of Italy on the 17th of March, 1861; he died on the 9th of January, 1878, and was succeeded by his eldest son, the reigning monarch, UMBERTO I., born on the 14th of March, 1844, married on the 22nd of April, 1868, to Margherita Maria Teresa Giovanna, his cousin, who was born on the 20th of November, 1851, the daughter of the late Prince Ferdinando of Savoy, Duke of Genoa. The heir-apparent to the throne is Vittorio Emanuele Ferdinando Maria Gennaro, Hereditary Prince Royal and Prince of Naples, born on the 11th of November, 1869, the only child of the King and Queen.

NATURE OF THE COUNTRY.—EXTENT.—POPULATION.

Piedmont, as at present constituted,† consists of the four Provinces of *Alessandria*, *Cuneo*, *Novara*, and *Turin*. It is separated from France, on the west, by the lofty summits of the Maritime, Cottian, Graian, and

† The portion of the Province of Pavia, consisting of the districts of Bobbio, Lomellina, and Voghera, which formerly belonged to Piedmont, has, since the annexation of Lombardy, been politically attached to that division of the country.

Pennine Alps; from Liguria, on the south, by the lower Alps and the Apennines. On the north, it is bounded by Switzerland; and on the east, by the Lombard Provinces of Como, Milan, and Pavia.

In the centre of the territory rise the fertile hills of the Province of Alessandria, which are only separated by the Tanaro from the advancing spurs of the Apennines. Round these hills, on the west, north, and east, bend the great plains of Piedmont, irrigated by the Po and its tributaries, the Stura, Tanaro, Bormida, and Scrivia, on the south, and the Dora, Stura di Lanzo, Orco, Sesia, and Ticino on the north, with many smaller streams. All these rivers flow in diagonal lines to the Valley of the Po, by reason of a double inclination of the soil, consisting of a partial slope, north to south, from the Alps to the Po, and a general fall of the country, west to east, from Monte Viso to the Adriatic.

The superficial area of the territory contains 29004·11 square kilometres; the proportion of mountain and hill to plain land is as 0·774 to 0·226; and the total population in 1885 amounted to 3,173,303.

The geological features of the country are varied. The highest points of the Alpine system are generally composed of porphyry, granite, micaeous schist, and other crystalline rocks; the succeeding masses are formed, for the most part, of limestone; while between the two grand divisions, anthraciferous metamorphic rocks are found.

The range of the Apennines bordering on Liguria resembles in character the general Alpine system: while the series of hills, which advance northwards into the interior of the country, are composed of rocks of the middle tertiary period (Miocene L.); and the hills beyond the Tanaro belong, for the most part, to the upper tertiary (marine) formations.

The plains immediately to the east and west of the Alessandrine hills are of the upper tertiary (fresh water) period; but the great body of the plain land, forming the central portion of the country, is chiefly composed of diluvial deposits.

The Province of Alessandria is formed of a fertile plain, surrounded by ranges of well-cultivated hills. It is rich in corn, fruits, and wine.

The Province of Cuneo is shut in, on the west and south, by the lofty slopes of the Maritime Alps and the Apennines. The snowy summits of these mountains contrast with the smiling hills and valleys, rich in vines and woods, that spread out, on the north, into the noble plain forming the most fertile district of Piedmont.

The conformation of the Province of Novara is varied. On the north, it is bounded by the ranges of the Pennine and Lepontine Alps, offshoots from which, advancing southwards, form the two great valleys of the Sesia and Ossola. These open out into the plain of the Valley of the Po, a fertile portion of which completes the territory of the district.

The Province of Turin, for the greater part of its extent, is formed of the Cottian, Graian, and a portion of the Pennine Alps, with their offshoots, spurs, and valleys. The remainder of the district is plain land, and extends on both sides of the Po, by the tributary streams of which it is abundantly watered.

The principal products of Piedmont are, in the more elevated region, timber, barley, chestnuts, and potatoes; in the middle one, vines and wheat; and in the flat region bordering on its great watercourses, corn, rice, mulberry-trees, and maize. The central region is the favoured one

of the vine in Piedmont, with the grain crops, and the silkworms, the most important of the agricultural productions of the country.

The nature of the agricultural produce consumed for food varies in different parts of the country. In the towns wheat is extensively used. The inhabitants of the plains and low hills of Piedmont consume at least as much Indian corn and rye as wheat. In the Alpine valleys wheat is an article of luxury, and Indian corn, potatoes, rye, and buckwheat are the food of the great majority of the inhabitants. In the Apennines and the hills of Montferrat and Susa chestnuts form an important article of sustenance; and lastly, rice, produced in large quantity in the provinces of Vercelli and Novara, is consumed in the country, and exported beyond the Alps.

The Piedmontese peasantry are strong and well-built, very active and industrious, and form excellent soldiers; and, in the rural districts, are very simple and honest. The Roman Catholic religion is the established and dominant creed everywhere, except in the Valle del Pellice. After the accession of the grandfather of the present sovereign the Protestants ceased to be persecuted; and they have been permitted to erect churches at Turin and other cities, towards which the Government has contributed.

LOMBARDY.

TERRITORY.—The ancient kingdom possessed by the Longobardi, or *Longbeards*, extended from the Apennines and the Po to the Alps, excepting Venice and some few border districts. From this great and opulent territory large portions were acquired at various times by the Venetians, constituting nearly half of their inland dominions. A considerable portion was taken by the Dukes of Savoy on the W. Mantua, Modena, Parma, Piacenza, Guastalla, all were dismembered from Lombardy, and erected into Imperial or Papal fiefs. The Swiss appropriated the Valtellina; and the Italian Balliages of Switzerland, now the canton Ticino (which still retains so many features of ancient Lombardy), resulted from this acquisition. The republic of Milan became subject to the lordship of Matteo Visconti I. in 1288. The Visconti gained a great extent of territory which had belonged to the other Lombard republics; and their domains were erected into the “Duchy of Milan” by the Emperor Sigismund, in 1395. Milan, when acquired by the Spanish branch of the House of Austria, was thus reduced within comparatively narrow bounds. The treaty of Vienna, in 1814, restored to Austria all the possessions enjoyed by that house before the wars arising out of the French revolution, and also gave a great deal more—Venice, and the whole of the Venetian mainland, the Valtellina, and some smaller districts. These possessions were erected into a distinct kingdom, which continued in the possession of Austria until 1859, when Lombardy was ceded to France by the treaties of Villafranca and Zurich, after the disastrous campaign of that year, and by France transferred to the kingdom of Italy.

Lombardy contains the Provinces of Bergamo, Brescia, Como, Cremona,

Mantua, Milan, Sondrio, and Pavia—in which is now included the district of the Lomellina, transferred from Piedmont.

NATURE OF THE COUNTRY.—AGRICULTURE.—PRODUCTIONS.—In the earliest times of the history of Italy, the whole of that rich country which now bears the name of Lombardy was possessed by the ancient and powerful nation of the Tuscans. Subsequently numerous hordes from Gaul poured successively over the Alps into Italy, and by degrees drove the Tuscans from these fertile plains. At about the beginning of the second century before Christ it became a Roman province. Large tracts of country, which, from being swampy or covered with forests, were uninhabited and unfit for cultivation, were now drained and levelled, and the whole assumed an appearance of prosperity and opulence which was not surpassed by any part of the Empire. The splendour of Verona may be traced in its remains; yet Verona was less celebrated than Padua, Milan, or Ravenna. But from the reign of Tiberius the decay of agriculture was felt in Italy. In the division and decline of the Empire the country was exhausted by war, famine, and pestilence. St. Ambrose has deplored the ruin of a populous region, which had been once adorned with the flourishing cities of Bologna, Modena, Regium, and Placentia. The barbarians who took possession of Italy on the fall of the Western Empire were compelled by necessity to turn their attention to agriculture, which had been long in such a state of depression, that the country could not furnish the imposts on which the pay of the soldier depended, nor even a certain supply of the necessaries of life. After the occupation of Northern Italy by the Lombards, and the restoration of a tolerable degree of security and quiet, agriculture gradually improved. In spite of the constant warfare of the neighbouring cities during the existence of the Italian republics, both the towns and country advanced in population and wealth. Though the greatest territorial improvement of Lombardy took place, perhaps, at an era rather posterior to that of her republican government, yet from this it primarily sprang, owing to the perpetual demand upon the fertility of the earth by an increasing population. The rich Lombard plains, still more fertilised by irrigation, became a garden, and agriculture seems to have reached the excellence which it still retains. Though Lombardy was extremely populous in the thirteenth and fourteenth centuries, she exported large quantities of corn. Many canals were cut: the *Naviglio Grande* was commenced in 1177, and completed in 1272; that of Pavia, though only recently brought into its present complete state, was begun in 1359; that which runs through Milan, in 1440, and finished in 1497; those of Bereguardo and the Martesana were begun in 1457; and that of Paderno in 1518. These canals, and the general character of the land, give to the districts of the plain a considerable similarity to Flanders.

Modern Lombardy is confined on the west by the Canton of Ticino and the Italian Provinces of Novara and Alessandria (Piedmont); on the east by the Mincio and the Province of Rovigo. The region is separated on the north from Switzerland by the wall of the Alps, and, on the south, is bounded by the river Po, which separates Lombardy from the Provinces of Piacenza, Parma, and Modena. The territory contains 23,377·74 square kilometres, of which about 10,399·54 are mountains and hill, and 12,978·20 plain land. The total population, in 1885, amounted to 3,838,360.

The mountain system of Lombardy is composed of the range of the Rætian Alps, which surround its northern frontier for a distance of about seventy-five miles. From this chain spring the pre-Alpine ranges, by which the Val Camonica, Valtellina, and other minor valleys are formed. The lower hills stretch down, rich and fertile, to the plain, which lies, in shape like a vast spear-head, at the foot of the mountains. The point of the steel is at Quatrelle, in the Province of Mantua; its base rests on the heaths of Somma, near Varesa; and its angles are at Pavia on the south, and Bergamo on the north. The plain inclines gently towards the Adriatic, and is watered by the Ticino, Lambro, Adda, Oglio, Mincio, and other streams, which, descending from the Alps, become the tributaries of the Po, as this river flows majestically by the southern frontier of the country. They are not absorbed by the great river, however, until they have played their part in the important scheme of irrigation, which forms so prominent a feature in Lombard agriculture.

With regard to the geology of the district, the highest mountain peaks are formed of granite, serpentine, and other primary rocks, and the lower ranges, for the most part, of limestone. In the Valley of the Po, the great plain is principally composed of the silicious detritus of the Alps.

The agricultural productions of the country are many and varied, and extend from the lemon and olive-trees of the Lake of Garda to the pasture grounds of the Alps. Vines and mulberry-trees, with wheat, Indian corn, and other grain, are grown on the hills and upper plain, while rice, flax, and hay form the chief products of the irrigated lands. Lombardy is rich in silk, cheese, and butter. The production of wine, which the oïdium had almost entirely destroyed, is recovering under the general application of sulphur. The territory is the seat of considerable manufacturing industry.

The characteristics of the different provinces, the methods of cultivation, and the systems of tenancies vary according to their position, the degree of fertility and nature of the soil, and the capabilities for irrigation. For facility of description, however, the whole territory may not inconveniently be divided into three great agricultural zones marked out by nature:—

(1.) Upper Lombardy, formed of the mountains of the Provinces of Bergamo, Brescia, Como, and Sondrio. This division contains the four important lakes of Maggiore, Como, Iseo, and Garda, forming the reservoirs for the irrigation of the plains. The magnificent pine forests which formerly covered the highest slopes of the mountains have been in great part destroyed by an ill-understood desire for gain; but other woods, chiefly composed of beech and chestnut-trees, still exist on the lower hills, whilst attempts are being made to arrest the further denudation of the mountains.

(2.) Central Lombardy, the district of the hills and non-irrigated plain, situate between the mountains and the lands where irrigation begins to be practised. It contains portions of the Provinces of Milan, Bergamo, Como, and Brescia. The whole of this region is not equally productive. The western part of the Upper Milanese consists of land conquered from the heaths (*brughiere*). The eastern part is more favoured by nature, as are also many districts to the east of the Adda, which are included in this division. In the other portions of this zone the fertility is not continuous,

and the perseverance of man was put to hard proof in reducing to cultivation large tracts of sterile land. The vine and mulberry-tree are amongst the most important products of this region. The population is very dense, and suffices not only for the cultivation of the soil, but for the advancement of manufacturing industry, which is widespread throughout the district.

(3.) Lower Lombardy, consisting of the irrigated plains of the Provinces of Milan, Pavia, Cremona, and Mantua, but containing as well, in the southern districts, some non-irrigated lands.

The separation between the irrigated and the upper plain is gradual, each district blending with the other. The country offers a very different aspect to the second zone; the fields are intersected by canals and rows of trees in monotonous succession. Social life is less active than in Central Lombardy, the population is more scattered, and industrial enterprizes are concentrated in the towns and larger villages,—not spread over the country districts.

In addition to the agricultural industries of raw silk and wine which retain their importance, Piedmont is the seat of woollen, cotton, and silk manufactures, which have attained a favourable development since the formation of the Kingdom of Italy. Among the other industries which flourish in this Region may be mentioned the manufacture of paper, cabinet, and ordinary furniture-making, the construction of industrial and agricultural machinery and machine tools, and the preparation of leather. Turin, since it ceased to be the capital of Italy, has become a considerable manufacturing centre, and now gives employment to over 50,000 artisans in various branches of industry. The mines of Piedmont, at present worked, are chiefly of auriferous pyrites; value of produce in 1889, It. lire 508,427, and of iron pyrites, value, same year, It. lire 227,594.

Irrigation.—Rills of good water are easily formed by digging to a very moderate depth. *Fontanili*, or Artesian wells on a small scale, are circular excavations dug in the earth, and furnished with long tubes, from the bottom of which bubble up copious streams of water. The water flows from these *fontanili* into a canal or ditch, along which it runs to irrigate the fields. The peasantry, when they have not some watercourse in the neighbourhood, are obliged to collect the rain-water in tanks, called *foppe*, or large square ditches embedded with a clayey stratum, which contain the rain-water for the use of the cattle, and which in dry weather becomes green and unwholesome. When in want of fodder for the cattle, the deficiency is made up by an abundant supply of lupins and heath. The latter is collected from a portion of heath-ground, given as an appendage to a certain quantity of cultivated land.

Water is also drawn from the rivers by canals. The smaller canals, *cavi* and *roggie*, are innumerable, and were cut at different times. They often encroach on each other, mixing their waters, or avoiding them by means of bridges, canals, or by syphons, called *salti di gatto*.

The waters are diligently measured by rules deduced from the law of hydrostatics, which have passed into an habitual practice. The canals are provided with graduated sluices (*incastri*), which are raised or lowered, according as the case may be. The measure is called *oncia*, and corresponds to the quantity of water which passes through a square hole, three Milanese inches high (an *oncia* of Milan equals two inches English) and

four inches wide, open one inch below the surface of the water, which, with its pressure, determines a given velocity. The value of a property depends on the command, the convenience, and the goodness of the water. Hence the distribution of the waters is the object of local statutes, of diligent care and keeping.

The best irrigation is that in the lands about Milan, Lodi, and Pavia.

In the country between Milan, Lodi, and Pavia, the cheese called in the country *Grana*, and by us Parmesan, is made.

In the eastern part of Lodi and Crema flax is largely cultivated, and exported to foreign countries by way of Venice and Genoa. For various reasons, partly on account of the change in the climate of Italy, the cultivation of rice is on the decrease. The summers are not sufficiently hot, and the temperature at that season, formerly constant, has become variable.

Lombardy is a highly industrial region, and its manufactures include silk (especially at Como), cotton yarns and stuffs, wool, flax and hemp, furniture, paper, and leather.

In the more elevated parts of the Cremonese country, where irrigation is impossible, the cultivation of various kinds of grain, flax, mulberry-trees, and the vine is followed. In the low parts, along the Po, towards Casal Maggiore, wine is the principal production.

The inhabitants of the low country are less inclined to be industrious, or to engage in commerce, than those of the upper. Hence in the lower countries manufacturing industry is greatly restricted. Nevertheless, in the Cremonese territory much linen is manufactured about Viadana; and at Pralboino, in the Province of Brescia.

The rich cheese called *Stracchino* is made from cream and unskimmed cow's milk. The best is produced about Gorgonzola, 12 m. E. of Milan.

Masserie (farms).—The average size of the tenancies in the mountain and hill districts and non-irrigated plain is from 2 to 12 hectares. The general system of tenures in these territories is the metayer (*mezzadria*, *masseria*, or *colonia*), or a modification thereof. One of these modifications is the corn rent, which prevails in the Upper Milanese and the district of Como. The grapes and cocoons are divided "a *mezzadria*," the money rent for the house and the "*appendizi*" are the same, but the immediate products of the soil are subjected to a fixed rent in kind, generally wheat. The modifications of this system of tenancy are innumerable.

In Lombardy the true *mezzadria* seems only to be preserved in the Province of Bergamo.

It does not appear that rent is always paid for the house, except in the most fertile districts, with, in most cases, a rent for the meadow land attached to the farm. The *appendizi* mentioned above, also called *onoranze*, consists generally of fresh eggs, chickens, &c., which the metayer agrees to give to the Lombard, with so many days' labour or carriage of material, if required, either gratis or at a fixed rate. These dues are sometimes commuted for a payment in money.

Silk.—The following statistics of the average annual yield of cocoons in Italy, and comparative yield of raw silk, must be taken as only approximation:—

	Cocoons.	Raw Silk.
	Kilograms.	Kilograms.
Piedmont	6,744,521	501,235
Lombardy	15,500,303	1,122,011
Venetia	8,250,030	600,212
Rest of Italy	8,581,244	754,603
Total Kil.	39,076,098	2,978,061

As to value, taking It. lire 3·75 for a kilogram of cocoons, and It. lire 47 as the approximate value of a kilogram of raw silk in 1889, some idea might be arrived at, but it would only be approximation.

Silkworm grain is hatched about end of April and beginning of May. The spring season begins in June, some days before the crop is all gathered in, and is carried on generally till the end of November. As a rule the largest filatures never stop work, except for two or three weeks at the end of the year, but in some years they close early in October, and only a few re-open in April. The small mills have in great part disappeared. The modern filatures are generally large, and are all worked by steam, though the motive-power may in some cases be water.

The culture of the mulberry and the rearing of the silkworm have, in commercial value, become the most important branch of Lombard industry. The white mulberry grows chiefly in rows, surrounding grounds under other cultivation, over a great extent of Lombardy. In most places it is pollarded, in a dwarf thickly-leaved tree. When allowed to grow naturally it attains a tolerable size.

FINE ARTS.—Of ancient sculpture little has been found in Lombardy, except at Brescia. The reliefs of the Porta Romana, at Milan, executed about the year 1169, immediately after the rebuilding of the city, are a striking specimen. About a hundred years afterwards sculpture produced a class of figures almost peculiar to Lombardy. These are frequently colossal, of lions and other animals, supporting the pillars of the portals of the churches, or sepulchral urns. In the fourteenth century several Tuscan sculptors were called in; but there appear to have been also many Lombards, though few of their names have been preserved, as they do not seem to have adopted the custom, so much practised in other parts of Italy, of inscribing them upon their works. The records of the Certosa of Pavia, begun in 1473, suddenly afford us ample information respecting the artists employed upon that splendid building—*Amedeo, Brioschi, Ettore d'Alba, Stefano, Battista*, and *Paolo da Sesto, Nava, Agrate, Fusina, Solari*, and others; but without giving us the means of distinguishing, at least in this building, the parts upon which they were severally employed. They have, however, one uniform character—extraordinary delicacy of finish in the details and a pictorial management of their figures in relief; so that it seems as if the works of Mantegna, or Pietro Perugino, were transferred to marble. Many of these sculptors were also architects; and in estimating the works of this school it must be recollected that sculpture was seldom used by them as a detached ornament, but was always attached to some architectural structure.

The pride, however, of Lombard sculpture is *Agostino Busti*, also called *Bambaja* (1490–1548), by whom the cinquecento style, or that of the Renaissance, was carried to perfection. The minute ornaments in which he excelled are usually arabesques of elegant invention, intermixed with fanciful ornament—animals, weapons, pieces of armour, flowers, insects. *Brambilla*, who worked some time before the death of Busti, has much of his character. The colossal *terms* of the Doctors of the Church in Milan Cathedral, supporting one of the great pulpits, are by him: his minuter ornaments are scarcely inferior to those of Busti. Most of the workmen and artists employed upon the Cathedral of Milan were from the neighbourhood of Como, where the profession has been hereditary in families from the time of the Lombards. In recent times *Marchesi*, *Monti*, *Magni*, and *Vela* have given a well-deserved reputation to the Milanese school of sculpture.

In mediæval architecture Lombardy offers much, both in civil and ecclesiastical buildings. The town-halls are interesting: they usually stand upon open arches; and above is the *Ringhiera*, or balcony, from which the magistrates proclaimed the laws and addressed the people.

Military architecture also exists in great variety—the rude towers of the periods of Queen Theodolinda or King Berengarius; the castellated palace of the *Signori*, in the ages of the Italian republics; and the regular fortifications which, invented in Italy, have become universal throughout Europe.

The earlier Lombard churches exhibit a very peculiar character, allied to that which we find in many of those of Germany, especially near the Rhine. It is very marked, and will be found to exist in almost every structure of that class. Of pointed architecture there are two distinct styles: the one simple, and bearing much analogy to the Italian Gothic of Tuscany; the other florid or highly ornamented, and introduced from Germany: to the latter belongs the Duomo of Milan.

Many of the Gothic and some of the cinquecento buildings are moulded brick, to which are added terra-cotta reliefs. This kind of work has been carried to a degree of excellence which can only be appreciated in Lombardy, “the great country of brick,” as Thomas Hope styled it. The colour is a shade lighter than that of our Tudor buildings; the durability of the material is such as to be nearly as lasting as marble. It was during the fifteenth and sixteenth centuries that the art of terra-cotta attained its greatest development—that is, during the prevalence of the Renaissance style, “as noble monuments both sacred and profane attest. From the most celebrated architects who flourished along with Luca della Robbia, that pre-eminent modeller in terra-cotta, down to the period of the Renaissance, ceramic ornament invariably entered into designs for buildings.” —*Gruner*.† In the style of the Renaissance Lombardy excels. The works of Bramante and Solari are full of imagination and effect. In later times Palladio had comparatively little influence; in civil architecture, the palaces of Milan, Pavia, and Cremona, are inferior to those of Vicenza and Genoa. At present the most eminent architects have been formed, either directly or indirectly, by the French and Roman Schools.

† See ‘The Marble and Brick Architecture of North Italy during the Middle Ages,’ by G. E. Street, 1 vol. 8vo., 2nd ed. 1874; and ‘The Brick and Terra-cotta Buildings of North Italy, 12th to 15th Centuries,’ by Lewis Gruner. 1866.

In the middle ages Lombardy was the great instructress of Christendom in civil law and in medicine; and in modern times science has been cultivated here with success; while, in imaginative literature, *Monti* was one of the most elegant of modern Italian poets, and the name of *Manzoni* is an honour, not only to Lombardy, but to the Italian tongue. His historical novel, the *Promessi Sposi*, should be in the traveller's hands in his excursions in and about Milan. It is a real guide-book, both to the scenery and the history of that lovely land.

THE RIVIERA AND GENOA.

POLITICAL CHANGES.—CHARACTER OF THE COUNTRY.—At the beginning of the present century the dominions of Sardinia on this coast consisted of the county of Nice (ceded to France by the Treaty of March 24, 1860), the principality of Oneglia, and some smaller districts; the remainder belonged to the republic of Genoa. The "imperial fiefs" in the interior were small feudal sovereignties; but they all belonged to Genoese nobles, and, though by law subject to the empire, still, politically speaking, they had no independent existence, and had become mere private domains. After the transitory duration of the Ligurian republic (1797), the whole was incorporated with the French Empire (1805). The Congress of Vienna transferred it to the King of Sardinia; and the House of Savoy thus not only regained their old possessions, but also obtained the territories for which they had more than once struggled. A nominal existence had been given to the "duchy of Genoa," and the title of duke was taken by the sovereign; but the whole was politically united to the rest of the Sardinian states, though very distinct in its physical features and the national character of its population. Between the Var, fixed in the time of Augustus as the boundary of Italy on the W., and the Magra, the ancient boundary of Tuscany, the greater part of this territory is situated. A small district beyond the Magra, won by the Genoese from their ancient rivals of Lucca, and composing a part of the Tuscan Lunigiana, was retained by the Sardinian monarch as the successor of the republic.

The country is a continued series of mountain ridges, valleys, and ravines, formed by the spurs of the Maritime Alps and the Apennines. The breadth of the district, which is now denominated "Maritime Liguria," varies (always supposing the central ridge of the Maritime Alps and Apennines to form its N. limit) from 25 m. at Nice, to 5 m. between Arenzano and Voltri, where the latter chain (at Monte Reisa) approaches nearest to the shores of the Mediterranean. The climate is most agreeable, the atmosphere remarkable for its transparency and purity. In several of the districts on the seaside, which are protected from the N. and N.E. winds, the thermometer rarely falls below freezing-point; and hence the singular beauty of the vegetation, in which the botany of the temperate zone of the southern coasts of Europe, and of the northern coasts of Africa, is combined with that of warmer regions. When the ravines open into the mountains the sharp wind occasionally penetrates, and sometimes the winters are severe; but the olive rarely suffers, and this affords a test of

the mildness of the climate. The transient variations of temperature, or perhaps some less perceptible cause, render pulmonary complaints common amongst the inhabitants of the Riviera; and the foreign invalid who resorts hither in search of health finds the natives mowed down by the disease from which he seeks to fly. The mountains abound in valuable marbles, furnishing many of those with which the palaces of Genoa are adorned. Liguria consists of the Provinces of Genoa and Porto Maurizio, and has a population of 919,185.

AGRICULTURE.—TOWNS.—The special shelter afforded by the mountains to the terrace or strip at their base running along the Mediterranean shore produces a climate such as is not found again until you reach the latitude of Naples, Palermo, and Alicante. The consequence is that not only wheat, vines, and maize flourish, but oranges, lemons, aloes, and cactuses grow in the open air; while the date-palm occurs not only singly, but at Bordighera in large groves. The chief source of wealth, however, is the olive, which is the prevailing tree, and is cultivated with great care. It requires assiduous watering and trenching to let in air to the roots, and once a year receives a manuring with old rags, of which the traveller becomes aware through the foul smell which fills the air at such times.

The towns along the Mediterranean, from the Var to Genoa, forming the Riviera di Ponente, appear strikingly picturesque and beautiful from the sea; but, on entering them, with the exception of those which strangers have enriched, dirt and discomfort, windows without glass, a want of all that we consider convenient within doors, dilapidation and a general absence of completeness without and within, are their ordinary characteristics. Improvement is, however, making advances.

The chief ports are Spezia, Genoa, Savona, and Porto Maurizio.

ROADS.—At the beginning of the present century there were only two roads practicable for carriages, and those but indifferent—the road from Nice to Turin by the Col di Tenda, and that from Alessandria to Genoa over the Pass of La Bocchetta; all the others were mountain paths, some of which could not be crossed, even on mules. The Cornice road which connects France with Central Italy was planned and executed as far as Mentone by Napoleon I., but was completed by the Sardinian Government, together with many other carriage-roads by which the traffic of the country is carried on, and to which its rapid improvement is to be in part attributed.

CHARACTER OF THE POPULATION.—The Ligurian tribes were amongst the last of the inhabitants of Italy incorporated in the Roman Empire. We are not acquainted with the government and constitution of the people prior to that event; it seems probable, however, that, being Celts, they constituted a confederacy of clans and tribes bound by their own laws and customs, but not acknowledging any common head or superior. Having allied themselves to the Carthaginians, the Romans, after the second Punic war, assailed them with eighty years' hostility, and they were for a time rendered obedient; yet they were not finally subjugated until conquered by Augustus, who commemorated his triumph by the remarkable trophy of which the ruins are still existing at Turbia. By him—or, at least, during his reign—the Alps became the limits of Italy. But this conquest did not break up the nationality, nor indeed the government, of the Ligurian states. They continued to retain their identity, though under

Roman supremacy; and this corporate succession (as in the large cities of the south of France) was continued, in a great measure, until the great European revolution of the nineteenth century. Thus Noli, Savona, Albenga, San Remo, Porto Maurizio, and Ventimiglia, were rather the allies than the subjects of Genoa; and even much smaller communities enjoyed a species of independence. The inhabitants of this coast possess a very decided national character, and present all the physical characteristics of a pure and unaltered race, excepting at Genoa, where there appears to have been a considerable mixture of Lombard blood.

From the earliest period the Ligurians have been a nation of sailors and merchants. Mago the Carthaginian reduced the city of Genoa B.C. 205. The ancestors of Doria and of Columbus were distinguished by their aptness for maritime enterprise. In the middle ages Genoa alone vied with Venice; and at the present day she has recovered her ancient commercial prosperity, and far surpasses her rival of the Adriatic.

FINE ARTS.—Little is known respecting the arts of Genoa in the middle ages. There are Roman remains at Cimies, near Nice; others exist at Turbia, at Ventimiglia, and at Albenga; but the ancient masters of the world have left few traces of their domination in Liguria. The "Gothic" architecture of the country is of a peculiar character, and, in Genoa at least, exhibits more *orientalism* than perhaps in any other part of W. Europe. But, in the sixteenth century, architecture burst out in Genoa with splendour. The palaces of Genoa exhibit fine specimens of domestic architecture. *Galeazzo Alessi* (1500–1572), by whom the best of them were designed, gave the impulse which continued till the last century, when the art declined, giving way to extravagant decoration.

VENETIA.

The Veneti, a race of uncertain origin, but probably not Italian, planted themselves in very early times as colonists, not upon the Islands of the Adriatic, but upon the main land. For purposes of defence against their enemies they formed an alliance with Rome, and upon the conquest of the Cisalpine Gauls became included under the Roman dominions. Their chief towns were Patavium (Padua), Altinum, near Torcello, and Aquileia; but in the fifth century, all of these having been overrun and almost destroyed by Goths and Lombards, the entire population migrated for safety to the Islands of the Lagoons, using as a harbour for their shipping the port of Malamocco. The chief of these Islands were Torcello, Mazzorbo, Burano, and S. Erasmo; the seat of government was first at Heracleia, afterwards at Malamocco, and was removed to the Rivo-alto, the nucleus of Venice, at the commencement of the ninth century. The following List of Doges, with a brief allusion to the most prominent events of their time, will serve as a short summary of Venetian history:—

A.D.	Names of the Doges.	Principal Events.	A.D.	Names of the Doges.	Principal Events.
697	Paolo Lucio Anafesto	Seat of the government in Heraclea. The Doge makes a treaty with Luitprand, king of the Lombards.	888	Pietro Tribuno	Beats the Hungarians at Pelestrina.
717	Marco Tegaliano		912	Orso II. Partecipazio	Abdicates and retires into a cloister.
726	Orso Ipato	Restores to his kingdom the Exarch of Ravenna, whom Luitprand had expelled. Is killed in a popular tumult.	932	Pietro II. Candiano	
737	Interregnum of 5 years		939	Pietro Partecipazio	
742	Teodato Ipato	Resides at Malamocco. Deposed and deprived of his sight.	942	Pietro III. Candiano	Rape of the brides. The Narentines are brought under tribute. Internal divisions. The Doge's son revolts and is obliged to fly.
755	Galla Gaulo		959	Pietro IV. Candiano	Is made Doge by a faction while in exile. Imbitters the populace by acts of violence, and is killed in an insurrection. Conflagration of St. Mark's Church and the Ducal Palace.
756	Domenico Monegario	Governs in conjunction with two Tribunes. Is deposed.			Abdicates to become a monk.
764	Maurizio Galbaio	His son Giovanni co-regent. Venice sends auxiliaries to Charlemagne against Pavia. Fall of the kingdom of the Lombards.	976	Pietro I. Orseolo (the saint)	
779	Giovanni Galbaio	Governs with his son Maurizio. Throws the patriarch of Grado from the top of a tower. Civil war and deposition of the Doge.	978	Vitale Candiano	Enters a cloister.
804	Obelerio Antenoreo	Governs with his brother Beato. War with Pipin, King of Italy. The Doge and his brother deposed.	979	Memmo	Family feud of the Calopriani and Morosini. The Emperor Otto II. besieges Venice. The Doge is deposed and dies.
810	Agnello Partecipazio	Governs with his two sons, and removes the seat of government to Rialto. The city of Venice is founded and begins to rise.	991	Pietro II. Orseolo	Istria and Dalmatia conquered. The Saracens defeated at Bari. Extension of commerce. Emp. Otto III. in Venice.
827	Giustiniano Partecipazio	Acquisition of the relics of St. Mark the Evangelist.	1009	Ottone Orseolo	War with Croatia and the Patriarch of Aquileja. The Doge deposed.
829	Giovanni I. Partecipazio	Building of the Church of St. Mark's. The Doge is deposed and banished.	1026	Pietro Centranico	Is deposed.
837	Pietro Tradonico	Unfortunate campaign against the Saracens in Apulia and Calabria. The Doge is assassinated on his way to the Church of S. Zaccaria.	1032	Domenico Flabanico	His opponent, Dom. Orseolo, after ineffectual efforts to gain the throne, is banished. System of co-regents disused. No Doge is permitted to name his successor. Ecclesiastical synod in the Church of St. Mark's.
864	Orso I. Partecipazio	War with the Narentines and Saracens.	1043	Domenico Contarini	The rebellious city of Zara is chastised. The Normans are beaten in Apulia.
881	Giovanni II. Partecipazio	Battle at Comacchi.	1070	Domenico Selvo	The embellishment of St. Mark's is commenced. Seven years war with Robert Guiscard and the Normans.
887	Pietro I. Candiano	Falls in battle with the pirates of Narenta.	1084	Vitale Faliero	Commencement of the Crusades.

A.D.	Names of the Doges.	Principal Events.	A.D.	Names of the Doges.	Principal Events.
1096	Vitale I. Michele.	First Venetian fleet for the liberation of the Holy Land. Battle with the Pisans at Rhodes. Another war with the Normans in Calabria.	1205	Pietro Ziani .	The Doge at the head of the Crusaders, storms Constantinople. Division of the Greco-Latin Empire. Venice enriched with treasures of art (the bronze horses, etc.). Re-conquest of Corfu. Restlessness of the Candiotas. Occupation of Modo, Coro, Athens, Negroponte, etc. Candia colonized. New crusade. Battle with the Genoese in Syria. The Doge abdicates.
1102	Ordelafo Faliero	New preparations for the conquest of the Holy Land. The Doge embarks with a hundred sail to take the Ptolemaic port. Great conflagration in Venice. Defection of Zara. Battle with the Hungarians. The Doge dies sword in hand.	1229	Jacopo Tiepolo	Rebellion in Candia. War with John Vatatzis, Emperor of Nicaea. Expeditions in support of the Pope against the Emperor Frederick III. Ezze-lino, Tyrant of Padua, defeated. The Doge forms a code of laws, and abdicates.
1117	Domenico Michele	Captures the coast cities of Syria, and marches triumphantly into Jerusalem. Plundering several islands in the Archipelago. Abdicates (1129) and dies in the cloisters of S. Giorgio (1130).	1249	Marino Morosini	
1130	Pietro Polani .	War with Padua and league with the Greeks against Roger, King of Sicily.	1253	Rainiero Zeno	Ten years naval war with Genoa. Victories on the Syrian coast and at Trapani. Michael Palæologus occupies Constantinople.
1148	Domenico Morosini	Peace and treaty of commerce with the King of Sicily.	1268	Lorenzo Tiepolo	War with Bologna about ship tolls.
1156	Vitale II. Michele	The patriarch of Aquileia defeated. The Greek Emperor Manuel seizes Venetian merchant ships. Unsuccessful campaign against him. The Doge is killed in an outbreak of the people.	1275	Jacopo Contarini	Revolt in Istria. Expedition against Ancona.
1172	Sebastiano Ziani	Besieges Ancona, and allies himself with the German Emperor against the league of the Lombard States. Sides with the Pope in his quarrel with the Emperor. Meeting of the Emperor Frederic I. and the Pope Alexander III. in Venice. The Pope confirms the Republic in its eternal dominion of the sea.	1280	Giovanni Dandolo	Earthquake and inundation in Venice. First golden ducats coined (1284). Papal interdict.
1178	Orio Mastropiero	Volunteer expeditions against the rebels of Zara. Ptolemy conquered by Saladin. New expedition to Syria. The Doge abdicates.	1289	Pietro Gradenigo	War with Genoa. Capture of Caffa on the Black Sea. The abolition of the old laws of election makes Venice an aristocratic Republic (1297). Origin of the Golden Book. Defeat at Curzola. Peace with Genoa. Marino Bocconio's conspiracy (1300). War with the Pope about Ferrara. Venice is excommunicated. Conspiracy of Quirini-Tiepolo and establishment of the Council of Ten (1310).
1192	Enrico Dandolo	Conquest of Trieste and re-conquest of Zara.	1311	Marino Giorgio	

A.D.	Names of the Doges.	Principal Events.	A.D.	Names of the Doges.	Principal Events.
1312	Giovanni Soranzo	The rebellious Dalmatian cities are again reduced. Clement V. removes the bann. Commercial prosperity and industry. Embellishment of the city and enlargement of the Arsenal.	1400	Michele Steno	Defeat of the Genoese at Sapienza (1403). Battle with Francesco da Carrara. Taking of Padua (1405). War with Sigismund, king of the Hungarians, and with the Patriarch of Aquileja (1409).
1329	Francesco Dan-dolo	Expedition against the Turks. War with Mastino della Scala. Venice acquires Treviso and Bassano.	1414	Tommaso Morosini	Naval victory over the Turks at Gallipoli. Conquests in Dalmatia and Friuli. Amidst continual wars Venice increases in might and prosperity.
1339	Bartolomeo Gradenigo		1423	Francesco Foscarei	Salonichi and Patras acquired. War with Filippo Visconti. Brescia and Bergamo are taken. Carmagnola executed (1432). Pope Eugene IV. receives ten Venetian galleys for a crusade against the Turks (1444). Crema captured (1449). Peace with Milan and league of the Italian States for the mutual protection of their possessions (1454). Commerce with the Turks after Mahommed II.'s conquest of Constantinople. Feud of the Foscarei and the Loredani. The Doge's son banished. The octogenarian Doge is deposed, and dies on the day his successor is elected.
1343	Andrea Dan-dolo	Revolt in Candia. Zara, supported by the Hungarians, rebels, and is again subdued. Commerce with the Emperor of Tartary. Pest and earthquake in Venice (1347). War with Genoa. Petrarch in Venice. The Doge author of the first Venetian Chronicle.			Treaty of commerce with the Sultan of Egypt.
1354	Marino Faliero	Armistice with Genoa (1356). The Doge placing himself at the head of a conspiracy, is decapitated.	1457	Pasquale Malipiero	War with the Turks. Vittore Cappello beaten at Patras (1466). Bequest of Cardinal Bessarion (1468). Catharine Cornaro becomes queen of Cyprus (1472). Introduction of printing (1469). Loss of Negroponte (1470).
1355	Giovanni Gradenigo	War with Genoa. The Hungarians besiege Treviso.	1462	Cristoforo Moro	The Persians in league with Venice. The Turkish war carried on in Asia Minor.
1356	Giovanni Dolfin	Peace with the Hungarians. Venice loses Dalmatia.			The Turks invade Albania. Antonio Loredano defends Scutari.
1361	Lorenzo Celsi	Petrarch presents his books to the Republic (1362). Candia rebels and is subdued.	1471	Nicolò Tron	Battle at Croja in Albania.
1365	Marco Cornaro				
1367	Andrea Contarini	War with Padua, and with the Hungarians. New war with Genoa. Vittore Pisani, Carlo Zeno, and the septuagenarian Doge at the re-conquest of Chioggia (1380). Treviso ceded to the Duke of Austria. Peace with Genoa.	1473	Nicolò Marcello	
1382	Michele Morosini	Dies of the pest, which carries off 19,000 inhabitants.	1474	Pietro Mocenigo	
1382	Antonio Venier	League with the Duke of Milan, and war against Carrara, Lord of Padua. Treviso and Ceneda reconquered. Establishment of commercial consulates.			

A.D.	Names of the Doges.	Principal Events.	A.D.	Names of the Doges.	Principal Events.
1476	Andrea Vendramin	The Turks press forward to Tagliamento. Pest in Venice.	1521	Antonio Grimani	and Trieste, are lost (1509-17). Warlike movements of the Turks; lethargy of the Republic. She permits Corfu and Famagosta to be invaded. Sale of places of honour in the State, to supply money.
1478	Giovanni Mocenigo	Scutari, after an heroic resistance, falls into the hands of the Turks, who, however, vacate Friuli. Peace with the Turks (1479). Conflagration in the Doge's palace. War with the Duke of Ferrara. Sixtus IV. puts Venice under interdict. Venice in the treaty of peace acquires the province of Rovigo (1484). Fearful progress of the pest.	1523	Andrea Gritti	War between Charles V. and Francis I. in Italy. Vacillating course of Venice, which at the peace of Bologna (1529) again maintains her old boundaries. Neutrality amid the religious agitations of Europe. War with Soliman II. (1535). Establishment of the Inquisition of State (1539), first as "Inquisition against betrayers of State secrets." Peace with Soliman II. (1540).
1485	Marco Barbarigo	The queen of Cyprus cedes her kingdom to the Republic (1489). Offensive and defensive alliance between the Pope, Milan, and Venice (1493). League with Pope Alexander II., and Alfonso, king of Naples, against Charles VIII. of France. Battle in Taro Valley. Treaty with France (1499). War with the Turks. Venice reaches the pinnacle of her greatness. Revolution in commerce in consequence of the discovery of America and a passage to the East Indies.	1539	Pietro Lando	Internal and external quiet. Flourishing period of the Fine Arts and the Sciences. Course of renowned men in Venice.
1486	Agostino Barbarigo		1545	Francesco Donato	Pest and famine. Weakness in the defence of the island of Cyprus. Hostile collision with the Turks. Expedition against the Corsairs. Struggle with Rome in regard to spiritual and civil power (1564). Fire in the Arsenal. Outbreak of the war with Selim II. (1569). The Turks land in Cyprus. Nicosia falls. Treaty with Philip II. and the Pope. Famagosta surrenders after a glorious defence. Great naval victory of the allies at Lepanto (1571). Peace with the Turks and cession of the island of Cyprus (1573). Henry III. of France in Venice (1574). Desolating pest (1576). Fire in the Ducal Palace. This Doge was the victor of Lepanto (1571).
			1553	Marcantonio Trevisan	
			1554	Francesco Venier	
			1556	Lorenzo Priuli	
			1559	Girolamo Priuli	
1501	Leonardo Loredan	Malatesta marches from Venice upon Rimini. The Pope demands surrender of a part of the Venetian conquests in the Romagna. Battle with the Imperialists at Cadore (1503-1507). Eight years war with the League of Cambray (Pope Julius II., Emperor Maximilian, Louis XII. of France, and Ferdinand I. of Arragon and Naples). At the peace the Republic regains the greater part of her former territory. Only Cremona, the shores of the Adda, Romagna,	1567	Pietro Loredan	
			1570	Alvise I. Mocenigo	
			1577	Sebastiano Venier	

A.D.	Names of the Doges.	Principal Events.	A.D.	Names of the Doges.	Principal Events.
1578	Nicolò da Ponte	Bianca Capello declared daughter of the Republic (1578). Limitation of the Council of Ten (1582).	1630	Nicolò Contarini	cerning the succession of Mantua (1626). Destructive pest. The Senate vows the erection of a church to the Madonna della Salute.
1585	Pasquale Cicogna	Lays the foundation stone of the Rialto Bridge (1588). Building of the fortress Palmanuova in Friuli. Piracies of the Uskoks.	1631	Francesco Erizzo	Commencement of the 25 years' war in Candia (1644). The Turks take Candia. The octogenarian Doge dies in the act of placing himself at the head of his squadron.
1559	Marino Grimani	In the Arsenal 100 galleys are prepared for apprehended difficulties. Expedition against the Uskoks (1601). Henry IV. sends the Republic his armour; his name is inscribed in the Golden Book (1603).	1646	Francesco Molino	Tommaso Morosini defends his galley against 45 Turkish ships (1647). The Venetians conquer Clissa (1648). Giacomo Riva beats the Turks in the Bay of Foya (1649). Defeat of the Turks in the waters of Paros (1651). Lazzaro Mocenigo with 40 ships beats the hostile fleet of more than 100 sail in the Dardanelles (1654).
1606	Leonardo Donato	Disputes with the Pope concerning spiritual authority. Paul V. lays Venice under interdict; Venice banishes the Jesuits and monastic orders. Attempt to assassinate Fra Paolo Sarpi (1607). The distinguished Doge, a friend of Galileo, fosters the arts and sciences.	1655	Carlo Contarini	Great naval victory in the Dardanelles. The Venetians conquer Tenedos and Stalimene (1657). Lazzaro Mocenigo conquers and falls in the Dardanelles (1657). Francesco Morosini captain-general. The Senate permits the return of the Jesuits in consideration of the proffered assistance of the Pope against the Turks.
1612	Mercantonio Memmo	Uskok battles (1613–1615).	1656	Francesco Cornaro	
1616	Giovanni Bembo	War with the Austrians in Friuli. The Venetians besiege Gradisca.	1656	Bertucci Valier	
1618	Nicolò Donato	Conspiracy of the Spanish Duke of Osuna and Marquis of Bedmar, to deliver Venice into Spanish power by strategy. The Council of the Ten put more than 300 persons to death (1618). Outbreak in Veltlin (1620). Antonio Foscarini is executed (1622).	1658	Giovanni Pesaro	Continuation of the war in Candia. Achmet Kiuperli besieges the capital of the island (1667). Surrender of Candia after a three years' siege, and a loss of 30,000 men. Peace with the Turks upon the cession of the island. The Republic retains 3
1618	Antonio Priuli		1659	Domenico Contarini	
1623	Francesco Contarini	Treaty with France and Savoy in respect to Veltlin.			
1624	Giovanni Cornaro	Feud of the families Cornaro and Zeno. The son of the Doge is degraded from the nobility and deprived of his property for an attempt on one of the Ten. Projected reform of the Ten. War with Spain and Austria con-			

A.D.	Names of the Doges.	Principal Events.	A.D.	Names of the Doges.	Principal Events.
		harbours in Candia (1669).			Emperor Charles VI. (1715). Count Schulenburg defends Corfu (1716). Sea-fights in the waters of Cerigo and in the Dardanelles. Peace of Passarowitz: loss of Morea and the last possessions on the island of Candia (1718).
1674 1676 1684	Nicolò Sagredo Luigi Contarini Marcantonio Giustinian	Treaty with Austria and Poland against the Turks. Morosini conquers Sta. Maura and Prevesa. Acquisitions of Coron, Zarnata, Calamata and other fortified places in Dalmatia (1685). Navarino, Napoli di Romagna and Modon conquered. The Turks defeated in Dalmatia (1686). Morosini, conqueror of Patras, Lepanto, Corinth and Athens, receives the name of Peloponnesian (1687). He besieges Negroponte (1688).	1722	Alvise III. Mocenigo	Gradual decay of the Republic, which from this time assumes a passive position in politics. Decrease of trade. Constant influx of strangers.
		Raised from Generalissimo to Doge. Triumphant entry and coronation (1690). Girolamo Cornaro completes the conquest of Morea. The Venetians ineffectually besiege Canea (1692). The lion of the Pyreus, brought to Venice in 1687, is placed before the Arsenal (1693). The Doge places himself the third time at the head of his fleet, conquers Salamis and other islands, and dies in his ship before Nauplia (1694).	1732 1735	Carlo Ruzzini Luigi Pisani	The city of Venice is declared a free port.
1688	Francesco Morosini	Last coronation of a Doge. Pope Innocent XII. assists the Republic with money and ships in carrying on the Turkish war (1695). Battles of Andros and Egina (1696). Battle in the Dardanelles. Fights in Dalmatia (1698). Peace at Carlowitz: the Republic retains Morea and her conquests in Dalmatia (1699).	1741	Pietro Grimani	Neutrality in the war of Austrian succession. Division of the Patriarchate of Aquileja into two Archbishopsrics (1751).
		Venice remains neutral during the war of the Spanish succession.	1752	Francesco Loredano	Differences with Rome upon spiritual matters. Boundary treaty with Maria Theresa (1756).
1694	Silvestro Valier	The Turks renew the war. Defeats of the Venetians in Morea (1713). Treaty with	1762	Marco Foscarini	Encroachments upon the Council of Ten and Tribunal of Inquisitors of State. The Doge author of a history of Venetian literature.
			1763	Alvise IV. Mocenigo	Expeditions against the Barbary States (1766 and 1774). Attempted reform in the constitution. Emperor Joseph II. in Venice (1769 and 1775).
1700	Alvise II. Mocenigo		1779	Paolo Renier	New agitation in the Grand Council respecting reforms. Expedition against Tunis under Adm. Angelo Emo. Bombardment of Susa (1784). Reinforcement of the squadron before Tunis, Emo bombards Sfax and the Goletta (1785).
1709	Giovanni Cornaro		1788-1802	Lodovico Manin, last of the Doges	Emp. Leopold II. in Venice (1791). The Republic in spite of an altered state of the world clings to her system of inactivity, and a badly guarded neutrality.
			1797	.. ..	The French occupy the Venetia mainland. Francesco Pesaro urges

A.D.	Names of the Doges.	Principal Events.	A.D.	Names of the Doges.	Principal Events.
		the Senate to the defence. May 12: Abdication of the Doge, and establishment of a provisional Government. May 16: Entry of the French. Oct. 17: Peace of Campo-Formio. The Provinces beyond the Adige are united with the Cis-Alpine Republic. The Venetian Levant falls to France, the remaining territory of the Republic together with the capital to Austria.			cedes Venice to the French Kingdom of Italy (1806).
			1814	.. ..	Apr. 22. The Austrians occupy Venice.
			1815	.. ..	By the Congress of Vienna, Venice and Lombardy are given to Austria in compensation for the Belgian provinces.
			1848	.. ..	March 22. The Venetians declare Venice an independent Republic. The Austrians leave the town. Daniele Manin Dictator.
1798	Jan. 18. The Austrians take possession of Venice. Conclave at Venice: Pío VII. elected (March 14, 1800).	1849	.. ..	Aug. 23. The Austrians reoccupy Venice.
1805	Dec. 26. Peace of Pressburg. Austria	1866	.. ..	Oct. 19. Austria cedes Venice to Napoleon III., who gives it to Victor Emanuel, King of Italy.

Modern Venezia comprises the Provinces of Belluno, Padua, Rovigo, Treviso, Udine, Venice, Verona, and Vicenza. Pop. 2,954,595.

DUCHIES OF PARMA AND PIACENZA.

Modern **Emilia** comprises the Provinces of Bologna, Ferrara, Forlì, Modena, Parma, Piacenza, Ravenna, and Reggio. Pop. 2,261,660. The following short account, for reasons of historical interest, follows the ancient divisions.

These two dismemberments of ancient Lombardy, ceded to Leo X. by Francesco Sforza in 1515, were bestowed by Pope Paul III., in 1545, on his illegitimate son Pier Luigi Farnese; they remained in the possession of his descendants until the extinction of the male line of that family in 1731, when they devolved to the Spanish branch of the House of Bourbon, in virtue of the inheritance of Elizabeth Farnese, daughter of the last duke, Ranuccio III., who had married Philip V., and who left heirs. This transfer was confirmed by the treaty of Aix-la-Chapelle. At the breaking out of the war which followed the French Revolution, these duchies were governed by Ferdinand, grandson of Elizabeth, and were invaded by Bonaparte in 1796. After that period they may be considered as dependencies of France; they formed the Departments of the Trebbia and Taro in the

kingdom of Italy. On the fall of Napoleon, Parma and Piacenza, to which Guastalla had been annexed, were made over at the Congress of Vienna to the Empress Maria Louisa for her life, with reversion to the descendants of the last duke of the House of Bourbon, to whom in the meantime the duchy of Lucca had been given in compensation. On the demise of Maria Louisa, in December 1847, Charles II. of Bourbon became Duke of Parma and Piacenza; but abdicated in 1849 in favour of his son, Ferdinand III., who was assassinated in 1854, leaving several children. The eldest, Robert, being under age, the government of the duchies was assumed by his mother, as Regent, during his minority. In the event of failure of male issue in the reigning family, the duchy of Parma was to have passed to Austria, and that of Piacenza to the King of Sardinia; when the events of 1859 upset the stipulations made at the Congress of Vienna, the Provinces of Piacenza and Parma annexing themselves by an almost unanimous vote to the kingdom of Italy, under the rule of Vittorio Emanuele.

The sovereignty of Parma from 1815 to 1859 embraced the duchy of that name, the duchy of Piacenza, and the district of Pontremoli, ceded by Tuscany on the sovereign of the latter coming into possession of the duchy of Lucca. Guastalla had been transferred to the Duke of Modena on the death of Maria Louisa.

The territory comprised in the two duchies of Parma and Piacenza, now forming the provinces of the same name of the kingdom of Italy, has a population of nearly 500,000. It extends from the Po on the N. to near the Mediterranean on the S. The portion of its territory in the plain between the Apennines and the Po is fertile, and watered by numerous rivers descending from these mountains. The districts in the Apennines are arid, rocky, and thinly peopled, and so inadequate to maintain their scanty population, that many of the inhabitants annually leave their homes to seek employment during the agricultural season in Lombardy and Tuscany, returning with the money thus earned to maintain themselves and their families; others, for a much longer period, as itinerant musicians, &c. Most of those Italians with organs, &c., whom we see about our streets, come from the districts of Parma and Modena bordering on the Apennines.

DUCHY OF MODENA.

Francesco V., Duke of Modena, on the breaking out of the war with France and Piedmont in the spring of 1859, was obliged to abandon his States, which, in the year 1860, by an almost unanimous vote, annexed themselves to the kingdom of Italy. They now form the Provinces of Modena, Reggio, and Massa-Carrara.

The Modenese territory was of somewhat greater extent than Parma. Its soil and productions are similar, except to the S. of the Apennines,

where the olive and orange grow in the open air. The farms are small, and the *masseria* system prevails. Agriculture is the chief industry; chestnuts form the principal food of the peasantry in the mountain districts, *pollenta* or porridge of Indian corn-meal in the plain. Wheat, maize, wines, olives, silk, hemp, and some flax, are the principal objects of culture. Large flocks of sheep pasture on the Apennines and the slopes of the mountains, on which pine, oak, and chestnut trees abound. The vine is extensively cultivated about Reggio and Modena, from which a large quantity of wine, of a strong rough description, is exported to Lombardy. The marble of Carrara forms the most valuable article of its mineral riches. Some silk-works, linen and canvas, leather, paper, and pottery, all on an insignificant scale, comprise the manufacturing industry of the country. Its trifling commerce is, like that of Parma, confined to an interchange of its few surplus products for colonial commodities and articles of luxury; all of which, from both, are comprised in the trade of the surrounding maritime states. The duchies of Modena and Parma, together with Piacenza, Bologna, Ferrara, Forlì, Reggio, and Ravenna, are now included in the Province of Emilia.

ROMAGNA.

The former possessions of the Holy See on the northern side of the Apennines, constituted, in the most recent division of the Pontifical States, the Legation of Romagna, consisting of the four Delegations, now Provinces, of Bologna, Ferrara, Ravenna, and Forlì. This territory, one of the most luxuriant in Italy, containing a population of 1,040,574, extends from the Duchy of Modena, on the W., to the Adriatic, and from the Po to the N. declivity of the Apennines, where it joins Tuscany.

These provinces, which had been acquired at different times by the Popes, partly by cessions from Pepin and Charlemagne (Ravenna), partly by a pretended suzerainty over some of their feudal rulers, on the extinction of their families in the male line (Ferrara), and others by violence, as in the case of the free towns of Bologna, Forlì, &c., formed for upwards of three centuries the Northern Legations of the Holy See.

In consequence of the discontent that reigned, and the inability of the government of Rome to maintain its power over the populations without foreign intervention, the assistance of Austria was called in. Besides garrisons which that empire was authorized to maintain at Ferrara and Comacchio by the Treaty of Vienna, she held military sway over Romagna from 1848 until 1859, exercising a degree of arbitrary power which not only created a deadly animosity against the German protectors of the Holy See, but extreme hatred of the Papal rule. When, therefore, the Austrian protecting force was obliged, by the military events of 1859, to withdraw, a general rising against the pontifical authorities immediately followed. Juntas were formed in all the larger towns, and subsequently

a central one at Bologna, which, during a period of considerable difficulty, governed Romagna with great moderation and ability. In August, 1859, a parliament, elected by universal suffrage, was called together by this governing Junta, which met on the 2nd of September, and declared unanimously their separation for ever from the government of Rome. The same question having been re-submitted to universal suffrage on the 12th of March, 1860, the country declared, by an almost unanimous vote, its desire to form a part of the Italian monarchy—a declaration which was accepted by King Victor Emanuel and the parliament then sitting at Turin.

Romagna now contains the Provinces of Ravenna and Forlì, with part of Imola and Bologna.

ABBREVIATIONS, ETC., EMPLOYED IN THE HANDBOOK.

The points of the compass are marked by the letters N. S. E. W.

(*rt.*) right, (*l.*) left. The right bank of a river is that which lies on the right hand of a person sailing down the stream. Right and left applied to a *picture* signifies the spectator's right or left, as he looks at it, not the right or left of any figure in the work.

Distances are given throughout in English miles of 1760 yds. except where otherwise mentioned.

Heights of mountains above the sea are given in English feet within brackets.

Population almost invariably follows the first mention of a town, in simple numerals within brackets. Similar figures after the mention of a Church, public building, or work of art, signify *date*. After a name, the date is the year of death, unless otherwise stated.

In the description of large towns, Churches are placed in alphabetical order, with the exception of the cathedrals, which are always taken first.

E. C. S., English Church Service.

C. and C. C. S., Colonial and Continental Church Society.

C. and C. refer to Crowe and Cavalcaselle's works on Painting in Italy, 5 vols.

Cic., Burckhardt's Cicerone or Art Guide to Painting in Italy, translated from the German.

(*K.*), *Kugler*, Italian Schools of Painting. (*M.*), *Morelli*, Italian Masters in German Galleries.

HANDBOOK OF NORTH ITALY.

CORRIGENDA, ETC., 1897.

P. [29], line 20. *After* "San Michele at Pavia" *read* "also the basilicas at Torcello and Murano."

P. [31], line 11. *For* "The art continued," &c. *read* "The art is practised at Venice up to the present day." Line 21. *After* "not so good" *read* "though there is a fine specimen in SS. Giovanni e Paolo."

BERGAMO.

P. 163, col. 2, line 21 from end. Signor Morelli's valuable collection has now been placed in the *Accademia Carrara*.

BRESCIA.

P. 172, col. 1. Church of S. Maria dei Miracoli. Moretto's *S. Nicholas* has been transferred to the Pinacoteca Martinengo, and is now replaced by a good copy.

MANTUA.

P. 198. References to Plan of **Mantua**, *for* "H. Croce d'Oro" *read* "H. Aquila d'Oro."

P. 204. *Palazzo del Tè*. The sequence of the rooms is as follows. To right of entrance:

Ante-room, or Camera del Sole.—Painting on vault, Phœbus and Diana, scholars of Giulio Romano.—Stucchi, as described.

Recross entrance, on left.

1. Camera dei Cavalli.
2. Camera di Pische.
3. Camera dello Zodiaco.
4. Camera di Fetonte.
5. Atrio, or Loggia.
6. Sala dei Stucchi.
7. Camera dei Cesari.
8. Sala dei Giganti.

Beyond the Sala dei Giganti are six small cabinets decorated with stucchi, some by Primaticcio, others, evidently of a later date. There is also a Sala, much damaged.

Across the court leading from the Atrio, at the left hand corner, is the Casino della Grotta, decorated with stucchi and paintings, by Primaticcio and Giulio Romano, and his scholars. The logetta, with scenes descriptive of the life of man, is interesting.

See local Guide, *op. cit.*

MILAN.

P. 147. In 1893 the Society of Fine Arts opened an exhibition of Sculpture, Paintings, &c., in their Palace, Via Principe Umberto 32. Admission, daily from 10 A.M. to 6 P.M., 1 lire; holidays, 50 centimes.

P. 158, col. 2, *add* In a building called "The Rotunda," the Council of the Hospitals of Milan has placed a collection of 335 portraits of its benefactors, dating from the year 1456 to the present day.

MODENA.

Page. Column.

- 475 1 The paintings in the old Picture Gallery are now removed to the Museo Civico.

PADUA.

- 257 2 *St. Antonio*. The Treasury, which is a very rich one, especially in Gothic goldsmith's work, is only opened at high festivals of the Church, or on payment of a gratuity of about 10 fr. from each spectator.
- 261 1 (paragraph 2). For "still belongs to a descendant," &c. read "now belongs to the city."
- 271 1 For "Mero Lin" read "Moro Lin." Col. 2. For "Palazzo Valmanara" read "Palazzo Valmarana."

Page. Column. Line.

- 190 2 5 (paragraph 2). After "Four Latin Doctors" read "Morelli assigns this to Giovenone, Ferrari's contemporary."

PAVIA.**PORTOGRUARO.**

- 343 1 16 In the Museo Nazionale Concordiese at Portogruaro, there is an interesting collection of antiquities of the Colony Julia Concordia, a flourishing city in the time of the Romans, but now a poor village, situated about two kilometres from Portogruaro.

TURIN.

- P. 18. Cavaliere Bracco, 5 Via Garibaldi, a man of considerable learning in Greek, Roman, Egyptian, and Mediæval antiquities, will be found a useful guide to the Museum of Antiquities.

VENICE.

Page. Column. Line.

- 274 1 14 (from foot of page). For "Murano" read "Burano."
- 277 1 8 For "Rialta" read "Rialto." Col. 2 (last paragraph). The Restoration of the Doge's Palace is complete.
- 285 Pozzi. Omit "(20 c.)."
- 294 Close to the Church of S. M. Gloriosa de' Frari is the Scuola Grande di S. Giovanni Evangelista, which is worth a visit.
- 299 1 17 *S. Giorgio degli Schiavoni*. Ruskin has only described those of the pictures which are by Carpaccio.
- 310 2 13 For "in the large chapel on the S. side" read "over the altar."
- 311 1 Accademia delle Belle Arti. A new and improved catalogue was issued in 1891. Col. 2. Sala XI. *Accademia delle Belle Arti*. The two drawings really by Raphael in the so-called Raphael Sketch-book are studies for an ornamental bas-relief in that master's great fresco of the School of Athens.
- 312 1 15 (from foot of page). *Giovanni Bellini*. The special attention of the traveller is drawn to the small allegorical paintings by this master; they are amongst the finest of his works.
- 317 1 11 *Museo Civico* I. and II. The so-called Raphael Sketch-book is not here, but in the Accademia delle Belle Arti, Sala XI. Line 13. For "Berberi" read "Barberi."

VERONA.

- P. 237. The Church of S. Lorenzo has been cleared of the modern stucco, and the inner walls are now interesting specimens of Lombard work; remains of fresco, some of early date, are to be seen.

A HANDBOOK

FOR

TRAVELLERS IN NORTHERN ITALY.

PART I.

PIEDMONT AND WESTERN LOMBARDY.

BEST Italian Time-table, "Indicatore Ufficiale," 1 fr. Less complete editions, 50 c. and 20 c. All published monthly. Roman mean time is kept at all the Stations—41 min. faster than Paris, 50 than London.

LIST OF ROUTES.

*. Black type shows the Route in which places are described. Railway everywhere, unless otherwise specified.

ROUTE	PAGE	ROUTE.	PAGE
1. Paris to Turin , by the Mont Cenis Tunnel	2	12. Turin to Alessandria , by Cavallermaggiore and Alba	55
2. Turin to Milan , by Vercelli , Novara , and Magenta	25	13. Alessandria to Savona , by Acqui and Dego	56
3. Turin to Lanzo	33	14. Alessandria to Luino , by Valenza , Mortara , and Novara	59
4. Turin to Cuorgnè	34	15. Asti to Mortara , by Casale	60
5. Turin to Aosta and Cour- mayeur , by Ivrea .—Rail and Carriage-road	34	16. Vercelli to Alessandria , by Casale and Valenza	62
6. Turin to Savona , by Brà , Cherasco , and Ceva	43	17. Novi to Ovada , by Basa- luzzo	62
7. Turin to Torre Pellice , by Airasca	46	18. Milan to Mortara , by Ab- biategrosso	63
8. Airasca to Saluzzo	47	19. Alessandria to Piacenza , by Tortona and Voghera	63
9. Turin to Nice , by Cuneo and the Col di Tenda .— Rail and Carriage-road	47	20. Novara to Varallo , by Bor- gosesia	67
10. Carrù to Cuneo , by Mon- dovì	52	21. Novara to Seregno , by Busto Arsizio and Saronno	71
11. Turin to Genoa , by Asti , Alessandria , and Novi	52		

ROUTES.

ROUTE 1.

PARIS TO TURIN, BY THE MONT CENIS TUNNEL.

Miles.	Stations.	Routes.
	Modane	
5	Bardonnecchia	
5	Susa	
8	Beaulard	
12	Oulx	
16	Salbertrand	
22	Chiomonte	
31	Bussoleno	
	5 Susa	
38	S. Antonino	
42	S. Ambrogio	
44	Avigliana	
47	Rosta	
50	Alpignano	
53	Collegno	
59	Turin.	2, 3, 6, 7

500 m. ; Exp. daily in 17 to 21 hrs. Through ticket to Turin, 98 fr. 60 c. or 73 fr. 40 c., with the right to stop at any Stat. in France and at any six in Italy. Luggage can be registered through.

N.B. For a detailed description of the Route as far as the French frontier, see the *Handbook for France*.

Paris.—P. L. M. Terminus, 20 *Boulevard Diderot*. The Lyons route is followed as far as

275 m. **Mâcon** Junct. Thence E. through *Bourg* and *Ambérieu* to

350 m. **Culoz** Junct. Here the line turns off S. from that to Geneva, and proceeds through *Aix les Bains* and *Chambéry* to

434 m. **Modane** (good Buffet). *Custom House*. The examination of luggage is very cursory. British subjects are not required to produce passports. 35 to 42 min. halt, and change of carriages. Views on the Italian side generally on the left.

On quitting the Stat. the Rly. makes a horseshoe curve of nearly 4 miles, round the old straggling village, and ascends rapidly one of the slopes of the Cottian Alps, passing through two tunnels, and looking down successively on the village and station, until it reaches the so-called

Mont Cenis Tunnel under the Col de Fréjus. At its mouth a mountain of rubbish, extracted during the formation of the Tunnel, forms an artificial terrace on the hillside.

[The very ancient **Mont Cenis Pass** lies nearly 20 m. E., and is traversed by an excellent carriage-road, completed in 1810. Being the lowest carriage-way across the Alps, it was much frequented. In 1867 an English company constructed a Rly. from St. Michel to Susa, on the Fell system, having, besides the usual pair of rails, a central rail, which was nipped upon the inclines by a pair of horizontal wheels attached to the under side of the engine. The hold of the horizontal wheels on the central rail could at any time be relaxed or applied at the will of the engine-driver. By this contrivance the trains were enabled safely to ascend and descend all the steep parts of the line, which ran for the most part by the side of the carriage-road. This railway was, however, never very popular; the receipts did not cover the working expenses; and the Fell rails have been removed. The adventurous shareholders lost the whole of their capital, about 640,000*l.*]

It seems that the first person who suggested the present tunnel was M. Médail of Bardonnecchia, who in 1832 ascertained that from Fourneau, near Modane, to Bardonnecchia the distance was shorter than at any other known place of equal height in the Alps. He died

in 1850; but the Piedmontese Government adopted his scheme, and, after careful surveys, the work was begun on the N. side in Aug. 1857. The piercing of the mountain was completed on 25th Dec. 1870, after 13 years and 3 months' labour, and the tunnel was opened for traffic in Sept. 1871. The engineers were Signori Grandis, Grattoni, and Sommeiller, all Piedmontese. The bargain between the French and Italian Governments and the Railway Company of Northern Italy was that the Company should contribute 20 millions of francs towards the expenses; that the French Government should pay 19 millions of francs if the work was completed in 20 years, reckoning from 1862; and that the Italian Government should meet the remainder of the cost. It was, however, further agreed that if the work were finished at an earlier date, France should pay 500,000 francs more for every year gained upon the 20 years. Now, as the period was shortened by 11 years, France had to pay an additional sum of five and a half millions of francs. If the completion of the tunnel had been delayed beyond the 20 years, then Italy would have had to pay 500,000 francs for every year in excess of that period. When the work commenced, it was not possible to say what its duration might be. A mass of very hard quartzite was encountered at one time, which threatened to delay the operations considerably, but luckily it proved to be only $\frac{1}{4}$ m. thick. One of the chief difficulties was that, as the tunnel would be very deep below the surface of the Alps overhead, no shafts could be sunk, and the work could be carried on from the ends only. The progress of the tunnel was very slow, until improved boring machines had been invented and perfected. These machines were worked by air compressed by means of water power. On the N. side a cut was made from the river Arc, leading water to work six overshot water-wheels. Each of these wheels worked two pumps which drove compressed air into a large number of receivers, shaped like long steam boilers. From these the compressed air was carried by an iron pipe up the face of the mountain and into the tunnel. By means of this compressed air acting on pistons, about fifty iron rods on the principle of the jumper-chisel were set to work against the face of the rock. When holes had been bored out by the chisels to a sufficient depth,

they were charged with gunpowder, and the machine was withdrawn, and the rock blasted. Workmen then cleared away the rubbish, and the process was repeated. As long as the boring machine was at work there was an ample supply of air, but while the rubbish was being cleared away no air came in. To supply air, therefore, a mountain stream with a good head of water was led to near the mouth of the tunnel, where it worked four enormous pistons in as many cylinders, by means of which the foul air was drawn from the tunnel.

The borings from the N. and S. ends met accurately, although starting more than 7 miles apart, and working up different slopes.

The tunnel was made perfectly straight, in order to avoid the risk of the proper direction being lost; and short curved branches to the tunnel were made at each end, to connect with the line as made outside.

The length of the tunnel, with its curved branches, is 14,050 yards, or 8 miles all but 30 yds. The height above the sea of the N. end is 3942 ft.; the S. end is higher by 438 ft. The N. portion of the tunnel is on an incline of 1 in 45, and for a short distance 1 in 34. The S. portion is on an incline in the opposite direction of 1 in 2000. The middle of the tunnel is thus about 15 ft. higher than the S. end.

The tunnel is lined with brick or masonry throughout, and has a double line of rails, with a footpath on each side. The total cost was 3,000,000*l.*, or 220*l.* a yard. The internal width of the base is 25 ft. $3\frac{1}{2}$ in., its height varies from 24 $\frac{1}{2}$ ft. to 25 $\frac{1}{2}$ ft., and the width of the rails is 4 ft. $8\frac{1}{2}$ in. The highest point of the Gran Vallone, the hill through which it passes, is 9500 ft. The great mass of the rocks perforated were calcareous schists.†

The passage of the tunnel occupies from the N. about 28 minutes, from the S. somewhat less. The carriages are well lighted, and the tunnel is

† For further details on this gigantic work, and on the railway emerging from it by the valley of the Dora Riparia as far as Turin, see the 'Guide au Tunnel du Mont Cenis,' by A. Covino, Turin, 1871, and *Whympers' 'Scrambles among the Alps.'* A series of the rocks pierced by the tunnel is to be seen in the Museum of the Academy of Sciences at Turin.

furnished with gas lamps. Beyond the S. end lies

5 m. (from Modane) **Bardonnecchia**, in a bleak and dreary valley, where patches of snow are often found. The miserable village (1000) lies $\frac{1}{2}$ m. W. Mountain paths lead to Exilles by the Col du Vallonat; to Modane by the Col de Fréjus or Col de la Vallée Etroite, &c.

The scenery is very wild, and there are 24 tunnels and galleries between this place and Bussoleno; two of them more than a mile long.

The Rly. runs along the valley, hemmed in with high mountains, to

8 m. **Beaulard**, on the hill to the rt. The name is supposed to be derived from the *Bellari*, a tribe which in former times inhabited the Cottian Alps, and whose name is inscribed upon the Roman arch at Susa. Following the muddy Bardonnecchia torrent, which the Rly. crosses at Savaux, we enter the valley and pass the torrent of the Dora Riparia, before reaching

12 m. **Oulx** (pronounced *Ols*). This village (3500 ft.) is one of the largest in the valley of the Dora, along which the diligence road ascends to the Col de Mont Genève and to Briançon beyond the French frontier. The Rly. crosses the Dora by a lattice bridge, to follow the opposite bank of the torrent as far as

16 m. **Salbertrand** (3300 ft.). Fine Church, early 16th cent. On the l. rises the Ambin; on the rt. is the Col de l'Assiette, over which there is a path to *Fourriers*, *Fénestrelles*, and *Perosa*. Near Salbertrand a battle took place in 1689, between Henry Arnaud, the Vaudois leader, and the Marquis de Larrev, in which the Piedmontese general was defeated, and the Valdese leader was thus able to regain his valleys over the Col de Sen.

At Salbertrand a special engine is attached for the steep descent to Bussoleno.

The scenery now becomes very im-

posing; the Rly. being carried along the face of a steep mountain high above the river.

The line crosses the Dora, and enters a long tunnel. On emerging from this, a glimpse is caught on the left of the village of Salbertrand, with its pasture some 500 ft. below; after this many tunnels are threaded, and the intervals afford but scanty glimpses of the valley.

The view looking down upon the town and singular fort of *Exilles* is very striking. In this part of the valley of the Dora a battle took place in 1767, between the French, who were then invading Piedmont under the Comte de Belleisle, and the Piedmontese, in which the French commander lost his life, after a hard-fought action.

22 m. **Chiomonte** (2525 ft.), in a wider valley, which the Rly. soon leaves and again comes out upon the face of the mountain. The old Mont Genève road is crossed, the zigzags of which are conspicuous on the slope. The town of Susa is seen in the valley, with the magnificent peak of the *Roccia Melone* above it.

The line continues to descend rapidly, until the Dora Riparia is crossed to

31 m. **Bussoleno Junct.** (1650 ft.). The walled town (2300) is on the rt. bank of the Dora. Interesting walk to the (1 hr.) Castle of Bruzolo by the Col de la Croix de Fer to (5 hrs.) Usseglio.

[Branch line W. to

5 m. **Susa** (3000), the Segusium of the Romans, and the seat of a bishopric. It is picturesque in its mediæval towers and gates, and is surrounded with lovely scenery. The Dora-Susina runs by the side of the town.

The *Arch* or *City Gate*, erected by Julius Cottius, son of King Donnus, about B.C. 8, in honour of Augustus, is on a road leading up from the S.W. of the Cathedral to the Old Castle outside the town, and is supposed to have stood on the Roman road

which crossed Mont Genève. This chieftain of the Alpine tribes, having submitted to the Roman authority, records his dignity under the humbler title of Prefect. The Corinthian arch is of white marble, and the upper part is destroyed. It is somewhat remarkable that the columns are set on a pedestal which raises them considerably above the pilasters of the arch. The inscription, now nearly effaced, gave the names of his 14 mountain clans, and all that can be made out now are the words IMP. CAESARI AUGUSTO DIVI F. PONTIFICI MAXIMO TRIBUNIC. POTESTATE XV. IMP. XIII. The reliefs represent the sacrifices (Suovetaurilia) and other ceremonies by which the treaty was ratified and concluded.

There are two other Arches of Roman construction close by.

The Cathedral of St. Justus is of the 11th cent., and has a lofty campanile, in the Lombard style. The arches and massy piers of the nave belong to a more ancient fabric; the rest is in a simple Gothic style. In the Chapel of the Virgin is a gilded statue in wood (12th cent.) of Adelaide, Countess of Susa, the princess through whom the House of Savoy acquired the dominions which became the origin of its power in Italy. This celebrated lady was thrice married, her third husband being Otho, son of Humbert I., Count of Maurienne. In the right transept is a triptych, with the figure of Hugh Scott, Bishop of Lincoln (1126). In one of the chapels is a curious mediæval group in bronze of our Lady of Roccia Melone with St. George and Bonifacio Rotari, a crusader of the 12th cent. The 11th-cent. font, of green Susa marble, has an ambiguous inscription, leaving it doubtful who "Guigo" was. In the Sacristy is a large silver Cross, said to have been given by Charlemagne.

Ancient towers, gateways, and Gothic remains add to the picturesque effect of the town.

Above Susa are the extensive ruins of the fort of *La Brunetta*, which once guarded the valley, and with the

fortresses of Exilles and Fenestrelles, defended Piedmont on the side of France. It was destroyed by the French in 1798, in virtue of a treaty with Sardinia. The road over Mont Cenis passes near the ruins.

The *Rochemelon* (11,675 ft.), or *Roccia Melone* (*Mons Romuleus*), N. of Susa, is crowned with a chapel, founded by *Bonifacio* of Asti (see above), who, having been taken prisoner by the Mahometans, made a vow that, if set free, he would erect an oratory here in honour of the Virgin. The fetters which bound him are preserved in the chapel. An annual procession takes place to this chapel on the 15th of August, the feast of the Assumption. Mule-path by the (4 hrs.) *Casolari del Truc* (6276 ft.) to the *Casa d' Asti* (9441 ft.), whence the *Crocetta* (10,505 ft.) may be reached by a rough track in $2\frac{1}{2}$ hrs., which is a little below the chapel.

3 m. from Susa are the remains of the Abbey of *Novalesa*, founded by Abbo, lord of Susa, about the year 739, and situated upon the old and now almost abandoned road to the Hospice. It was ruined by the Saracens not long after its foundation, but was rebuilt in the 10th cent.

Just outside of Susa, the view, looking back upon the town, in which the Roman arch is conspicuous, is very beautiful. The extremity of the valley appears closed by the lofty Monte Pirchiriano, upon the summit of which may be descried the tower of the Abbey church of San Michele. The Roman road over the Alps, which was constructed when Cottius submitted to Augustus, passed up this valley, and, turning to the S.W. at Susa, along the valley of the Dora, crossed by the pass of *Mt. Genève*. This became the road most frequented by the Romans between Italy and Cisalpine Gaul. The military road of Pompey and Cæsar passed through Oulx, and over the Col de Sestrières.]

The main line passes on the l. *Foresto*, where are quarries of serpen-

tine, called Verde di Susa, resembling *verde antico*, but less durable and of a duller green. Near at hand is the Cavern of the Orrido di Foresto, into which the stream flowing from the glaciers of Roccia Melone is precipitated. Not far distant is the Orrido di Chianoc, another fine cave. On the rt. is

San Giorio (Giorgio), displaying its array of walls and towers, and an ancient fortress ascending the hill.

38 m. **Sant' Antonino**, a small town with an ancient Lombard tower.

The conspicuous height in the distance, upon the summit of which a building can be fairly discerned, is **Monte Pirchiriano**, between which and *Monte Caprasio* was the ancient fortified line erected A.D. 774 by Desiderius, King of the Lombards, to defend his kingdom against Charlemagne; but of these defences no traces are now to be found, except in the name of the neighbouring hamlet of *Chiusa* (Clusæ). The wall was defended by bulwarks and towers; but Charlemagne did not attack them—a minstrel from the Lombard camp betrayed the existence of a secret path, through which the forces of the King of the Franks penetrated. Desiderius fled to Pavia, and the Lombard monarchy was overthrown.

42 m. **Sant' Ambrogio**, with a rather remarkable Church, lies at the foot of Monte Pirchiriano. The houses with their projecting galleries are picturesque.

A steep mountain path (donkeys may be hired) leads in 1½ hr. behind the old Church by *San Pietro*, and through fine groves of chestnut-trees up to

***La Sagra di San Michele**, one of the most remarkable churches of Piedmont, perched on the summit of the Pirchiriano (3100 ft.). Originally an oratory, founded by Amisone, Bishop of Turin in the 10th cent., it was marked out by beams of fire, which descended from heaven, and lighted the tapers employed for its

consecration. As a monastery, it was rebuilt about 998 by Hugh de Montboissier, a nobleman of Auvergne, who for some heinous crime had been enjoined the penance of founding a monastery in the Alps. In its flourishing days the Sagra contained 300 monks of the order of St. Benedict; and its history is connected with several of the most important personages and events of Piedmont and Savoy.

Like most of the monasteries dedicated to St. Michael, this *Sagra* has the character at once of a castle and a church; great masses of ruins surround the habitable portion. Notwithstanding injudicious repairs, it is yet a complete castle of romance,—walls growing out of rocks, and rocks built in and forming walls and foundations of the edifice.

Passing by a ruined outwork, we traverse a low vaulted gallery, and reach a small terrace. Before us is a Tower, rising out of and also leaning against the rock; the lower part contains the staircase to the monastery; the upper portion forms the apse of the Choir, and terminates in an open Lombard gallery of small circular arches supported by pillars. This staircase is supported by an enormous central pier: here and there the rocks jut out, and portions of sepulchres are dimly seen. At the summit is a great arch, filled with desiccated corpses. The beautiful circular marble arch, by which we pass from the staircase to the corridor leading to the Church, is sculptured with the signs of the zodiac and inscriptions in very early Longobardic characters. A fine Gothic tomb, representing an abbot, has excited much controversy.

King Charles Albert caused the remains of several members of the royal family to be removed hither from Turin. The remainder of the Sagra is a wilderness of ruined halls, corridors, cells, &c. The Benedictines have disappeared; and long before the Revolution their possessions had been much dilapidated. It was considered as one of those good "pieces of preferment" which the

crown might dispose of; and the celebrated Prince Eugene, all booted and spurred, appears in the lists of abbots. The monastery has been given over to the priests of the *Istituto della Carità*, called *Rosminians*, from the name of their founder—an order of recent origin. They are principally employed in Education.

The views from the summit of the mountain, and those from the outer gallery of the choir, are of great beauty.

A rock in the neighbourhood is called the *Salto della Bella Alda*. The fair Alda leaped from the summit and reached the ground in safety, under the protection of the Virgin. Vainglorious and rash, she attempted the leap a second time, and perished by the fall.

44 m. **Avigliana**. An old town, full of shattered fragments. The Church of *San Pietro* is of very high antiquity, and in the Parish Church are some good pictures, including a triptych by *Defendente Ferrari*. Rt. rises the Castle. *Monte Musino* in the neighbourhood furnishes some remarkable minerals, amongst others *Hydrophane*, which, opaque when dry, has the property of becoming transparent when immersed in water. Near Avigliana are two small pleasing and secluded lakes, the *Lago della Madonna*, and the *Lago di San Bartolomeo*. From these lakes all the drinking-water of Turin is now obtained. The Dora adds greatly to the beauty of the scenery in this vicinity.

47 m. **Rosta**, in the plain below the hill of Rivoli. Near the village is the Church of Sant' Antonio di Rinverso, or Inverso, consecrated by Pope Calixtus V. in 1121. It is Gothic, with roof of painted tiles; the high altar is of the 15th cent. Remarkable Giottesque frescoes.

Looking back, grand views are now obtained of the Alpine chain.

50 m. **Alpignano**. On the opposite side of the Dora is the larger town of

Pianezza, a fief of the Archbishops of Turin.

53 m. **Collegno** (2300), on the Dora, in the most fertile part of the plain. Here is a suppressed Carthusian monastery, which has been converted into a lunatic asylum. The knights of the Order of the Annunziata (the Garter of Piedmont) were interred in its Crypt. From Collegno the Rly. crosses the plain to

59 m. **Turin** (*Torino*), Porta Nuova Stat. in the Piazza Carlo Felice (D. 5).

TURIN.

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Principal sights, when time is limited :—From the Rly. Stat. down the Via Roma to the *Pinacoteca*; *Museum of Antiquities*; then through the *Piazza Castello*, passing the Palazzo Madama, to the *Royal Palace and Armoury*. After seeing the *Cathedral*, which is behind the Royal Palace, drive down the *Via Po*, crossing the Ponte di Po and ascending the *Monte dei Cappuccini* for the view. Recross the Po by the Suspension Bridge, drive round the *Public Garden*, and return to the Rly. Stat. by the Corso del Valentino.

HISTORY.

Turin (785 ft.) is situated on a plain in the angle between the Dora Riparia and the Po, just above the junction of these two rivers: the first is a fine mountain-torrent, the latter a deep and rapid river.

The city (275,000) is poor in historical associations. Its history, whether under the Roman Empire or during the middle ages, is nearly a blank; and it is almost

entirely destitute of any vestiges of classical or mediæval antiquity.

It is supposed to have been founded by a Ligurian tribe called the Taurini; the earliest mention we find of it has reference to its resistance to Hannibal, after his celebrated passage of the Alps. At a later period it became a Roman colony under the name of *Augusta Taurinorum*. Destroyed by Constantine for having espoused the cause of Maxentius, we find it in the hands of its dukes at the invasion of the Lombards. Claudius, Bishop of Turin (d. 840), was distinguished by his opposition to the uses of images in Divine worship, as a breach of the second Commandment, and to the veneration of relics. In the 11th cent. the city was the capital of a County, the chief of which and last of the male branch, Manfred III., married his only daughter, Adelaide, to Otho of Savoy in 1045—the origin of its possession by the present royal family. In 1536, Francis I. demolished the extensive suburbs, and reduced the limits of its ancient walls, destroying at the same time the amphitheatre and several other Roman remains. In 1640 the town was subjected to a memorable siege during the contest between the French and Spaniards, when the latter, headed by Prince Tommaso of Savoy, capitulated to Marshal d'Harcourt. During the war of the Succession, Piedmont took part against Louis XIV., and Amedeo was besieged in his capital, which he defended heroically for 3 months before a very superior force, until the arrival of Prince Eugene and the imperialist army. This was followed by the signal defeat of the French (Sept. 7, 1706), who were forced to raise the siege.

The city is no longer fortified; the citadel and its outworks—razed, in 1857, to make room for the Goods Station of the Rly. and the new portion of the town rapidly extending in that direction—was a remarkable monument of military architecture. It was built by Emanuele Filiberto in 1565; and, preceding Antwerp by two or three years, was the earliest specimen of regular fortifications in Europe. In 1859 the city became the Capital of Italy and the residence of the King, until the removal of the seat of Government, in 1865, to Florence. A portion of the walls of the *Porta Palatina*, at the N. extremity of the city, so called from the two round towers which were added during the



middle ages, and some of the lower part of the Palazzo Madama, are perhaps the only ancient remains now existing. The reconstruction of the city, begun by Emanuele Filiberto and Carlo Emanuele I., is mainly due to Carlo Emanuele II. and Vittorio Amedeo II. Still further improvements have been more recently made, under the three late kings and the reigning monarch. At least one-fourth of the city has been erected since the restoration of the Royal Family, and of later years nearly one-third has been added to it on the S. side, where entire streets and squares have rapidly risen.

The climate of Turin, although variable from its proximity to high mountains, is healthy. Autumn is the pleasantest season, for the winter is cold, the spring changeable, and the summer hot.

SQUARES, PUBLIC GARDENS, AND MONUMENTS.

The streets are all straight lines, intersecting each other at right angles. The blocks or masses of buildings formed by these intersections are called *isole*, an architectural Latinism retained here and also in Provence. The houses, which are of brick, intended for a covering of stucco, are divided into several apartments, occupied by distinct families. Through the perspective of the streets, the hills which surround the city, and the more distant Alps, are continually in view. The lofty colonnades running under the houses are a prominent feature, but the interminable succession of arcades, and windows of the same height, is a little monotonous.

The spacious **Piazza Castello** (D. 3) has in its centre the Palazzo Madama, on the N. the Royal Palace, and on the E. the Teatro Regio. Over the Palace is seen the fantastic spiral dome of the Sudario Chapel, and in front of it on the left is the dome of San Lorenzo. E. the broad and handsome *Via di Po* extends to the Piazza V. Emanuele and the Bridge, beyond which is seen the beehive-like Church of La Gran Madre di Dio.

W. of the Palazzo Madama is the *Monument* erected in 1857, by the Milanese, to the *Sardinian Army*, in com-

memoration of its heroic deeds for the liberation of the country in 1849. A Piedmontese soldier in white marble holds a flag, and below is a bronze relief by *Vela*, representing Victor Emmanuel at the head of his troops.

From the S.E. corner of the Piazza Castello opens the *Galleria dell' Industria Subalpina*, a covered Arcade.

On the opposite side of the square the *Via Garibaldi* leads to the **Piazza dello Statuto** (A. 3), in which is the monument to commemorate the opening of the Mont Cenis Tunnel. It is a pile of granite rocks, 60 ft. high, studded with Titans contending with the forces of Nature, and surmounted by a bronze Genius of Science. The inscribed names are those of the Engineers.

The **Piazza Carlo Alberto**, on the E. side of the Palazzo Carignano (D. 3), has a fine bronze equestrian *Statue* of King *Charles Albert*, by *Marocchetti*, erected in 1861; at the base are four Piedmontese soldiers, and above as many allegorical figures of Italy. On the sides are four reliefs of military exploits of the King, and of his abdication.

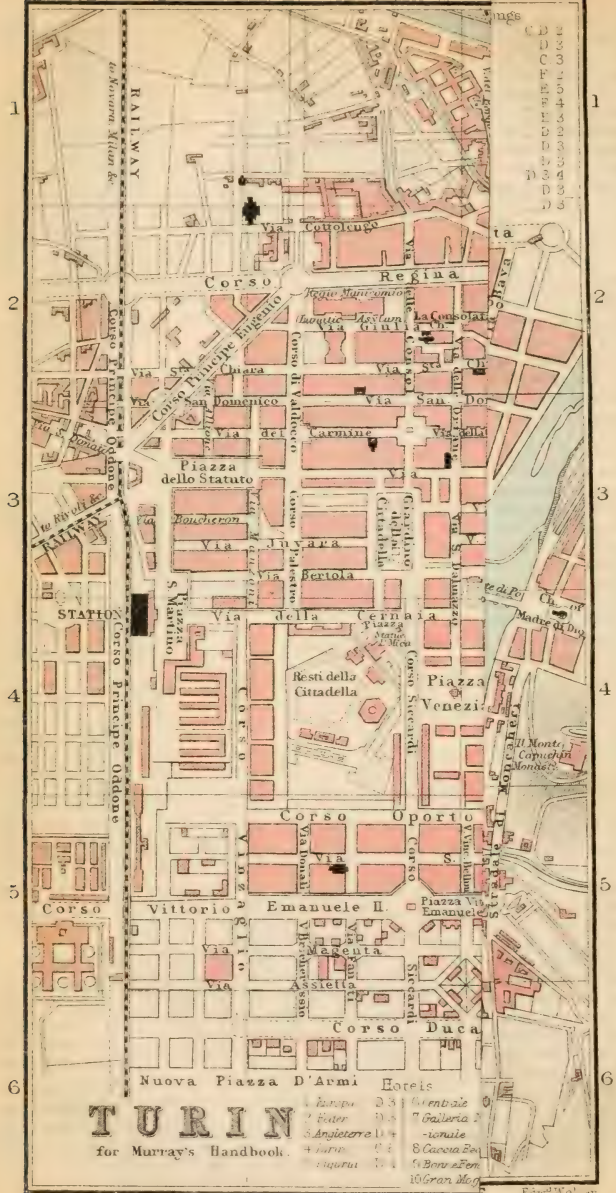
The small **Piazza Carignano**, on the W. side of the same Palace, contains a marble *Statue* of the philosopher *Gioberti* (d. 1848), on a pedestal of pink granite, by the Piedmontese sculptor *Albertoni* (1860).

The spacious **Piazza San Carlo** (D. 4) has on its S. side the churches of Sta. Cristina and San Carlo Borromeo, from the latter of which it derives its name. In this Piazza stands a bronze equestrian **Statue* of *Emanuele Filiberto* (d. 1580), in armour, sheathing his sword, presented to the city by King Carlo Alberto, and executed by Baron *Marocchetti* (1838). The original suit of armour is preserved in the *Armeria Reale*. The bronze reliefs on the pedestal represent the battle of St. Quentin, and the treaty of Château Cambresis (1557, 1559).

The **Piazza del Palazzo di Città**

A

B



A

B

E. W. Weller

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memoration of its heroic deeds for the liberation of the country in 1849. A Piedmontese soldier in white marble holds a flag, and below is a bronze relief by *Vela*, representing Victor Emanuel at the head of his troops.

From the S.E. corner of the Piazza Castello opens the *Galleria dell' Industria Subalpina*, a covered Arcade.

On the opposite side of the square the *Via Garibaldi* leads to the **Piazza dello Statuto** (A. 3), in which is the monument to commemorate the opening of the Mont Cenis Tunnel. It is a pile of granite rocks, 60 ft. high, studded with Titans contending with the forces of Nature, and surmounted by a bronze Genius of Science. The inscribed names are those of the Engineers.

The **Piazza Carlo Alberto**, on the E. side of the Palazzo Carignano (D. 3), has a fine bronze equestrian *Statue* of King *Charles Albert*, by *Marocchetti*, erected in 1861; at the base are four Piedmontese soldiers, and above as many allegorical figures of Italy. On the sides are four reliefs of military exploits of the King, and of his abdication.

The small **Piazza Carignano**, on the W. side of the same Palace, contains a marble *Statue* of the philosopher *Gioberti* (d. 1848), on a pedestal of pink granite, by the Piedmontese sculptor *Albertoni* (1860).

The spacious **Piazza San Carlo** (D. 4) has on its S. side the churches of Sta. Cristina and San Carlo Borromeo, from the latter of which it derives its name. In this Piazza stands a bronze equestrian **Statue* of *Emanuele Filiberto* (d. 1580), in armour, sheathing his sword, presented to the city by King Carlo Alberto, and executed by Baron *Marocchetti* (1838). The original suit of armour is preserved in the *Armeria Reale*. The bronze reliefs on the pedestal represent the battle of St. Quentin, and the treaty of Château Cambresis (1557, 1559).

The **Piazza del Palazzo di Città**

(Town-hall) has a monument to *Ame-deus VI.* The bronze group by *Palagi* (1853) represents this Duke of Savoy (d. 1383), better known as the *Conte Verde*, slaying a prostrate Saracen. Beside the entrance to the Palace are marble *Statues of Prince Eugene of Savoy and Duke Ferdinand of Genoa* (d. 1854); and under the portico are *Statues of Carlo Alberto*, "il Magnanimo," by *Cauda*, and of *Victor Emanuel II.*, by *Vela*. Tablets containing the names of the citizens of Turin killed in the campaigns of 1848, 1849, and 1859, are fixed to the wall of the portico. The clock in front was made by *Dent* of London.

The **Piazza Savoia** has a pink granite *obelisk* erected in 1853, by public subscription, to commemorate the reforms of *Siccardi*, particularly the abolition, in 1850, of ecclesiastical jurisdiction in civil affairs in Piedmont. On the sides are engraved the names of the members of the legislature who took part in the vote of the Chambers.

The **Piazza Carlo Felice** (D. 5), in front of the Rly. Stat., is decorated with plants, flowers, and a fountain. Here is a bronze *Statue of Massimo d'Azeglio* (d. 1866), erected in 1873 by *Balzico*. Opening out of it on either side are two smaller squares: on the E. the *Piazzetta Lagrange*, having a *Statue*, erected in 1867, of the great mathematician *Lagrange*, who was born, in 1736, in the *Via Lagrange* (a tablet marks the house), although of French or Savoyard descent. On the W. is the *Piazzetta Paleocapa*: the sitting figure of rough white marble is that of the engineer *Paleocapa*, for many years Minister of Public Works.

The **Piazza Vittorio Emanuele II.** (B. 5) is adorned with a *Statue* of the late king, by *Costa*.

In the **Piazza Solferino** (C. 4) is a bronze *Statue*, representing Duke Ferdinand of Genoa in the act of springing from his mortally wounded horse at the battle of Novara, by *Balzico*. In the adjoining Gardens are

monuments of Gen. Gerbaix de Sonnaz (bronze), and the historian La Farina (marble).

The **Piazza Carlo Emanuele II.**, usually called *Piazza Carlina* (E. 4), contains a large **Monument to Cavour*, who was born in 1810 at the corner of the *Via Lagrange* and *Via Cavour* (a tablet marks the house); the statues of Cavour and Italy are by *Dupré* of Florence (1873). The poor bronze reliefs on the pedestal represent the return of the Sardinian army from the Crimea, and the Congress of Paris.

The **Piazza Vittorio Emanuele I.** (E. F. 3) is principally remarkable for its extent, and the fine view which it commands of the *Collina* range, with the *Superga* rising to the l. At its E. extremity is a *Bridge* leading to the church of *La Gran Madre di Dio*. It was begun by the French in 1810, and completed by *Vittorio Emanuele II.* It has five elliptic granite arches, each of about 80 ft. span. Good view S. of the *Palazzo Valentino*, with a background of Alps, and of the *Capuchin* monastery overhanging the *Po*. Behind the *Gran Madre Church* is the *Vigna della Regina* (see below). Looking down the stream, the *Superga* is seen towering on its hill.

The **Piazza Emanuele Filiberto** (C. 2) serves as a Market Place. Half-way between it and the Cathedral is the *Porta Palatina*, the only relic of Roman architecture remaining in Turin. The building has been converted into a Night School of Design. The Gateway is of brick, with two mediæval Towers connected by arcades, but the S. front is modernised. Beyond the Piazza, constructed in 1830, a fine Bridge crosses the *Dora Riparia*, a river ordinarily shallow, but liable to heavy floods. It consists of a single arch of granite, resting on solid abutments of the same material, and cost 56,000*l.*

On a triangular space in front of the remains of the Citadel (B. 4) is a bronze *Statue* representing the gallant

Pietro Micca, a soldier who, at the cost of his own life, blew up a mine that destroyed the French troops, as they entered the citadel in 1706.

Tasso's house is 2, Via della Basilica (C. 2); a tablet records that the poet lived here in 1578.

Gardens and Promenades.—The well-shaded *Giardino Reale* attached to the Royal Palace is open daily in summer from 11 to 3; military band on Sun. afternoon. The pretty and spacious *Giardino Pubblico*, extending along the banks of the Po from the Suspension Bridge to the Valentino palace (E. F. 5, 6), is charmingly laid out and much frequented (*Café and Restaurant*). S. of it is a MODEL CASTLE and VILLAGE, erected in 1884 as a memorial of the Exhibition, and representing a Piedmontese Château of the middle ages. It was designed by *Brayda* and decorated by *Andrade*. (Adm. 50 c.) The small and unattractive *Giardino di Cittadella* (B. 3) has white marble Statues of the orator *Brofferio*, and *Cassinis* the jurist (1866). The *Piazza d'Armi* is surrounded by shady avenues, much frequented on fine afternoons (military band daily on summer evenings). There are, besides, Boulevards planted with trees on the outskirts of the city.

The *Botanical Garden* is near the Valentino Palace, and can be seen at any time on application to the keeper.

N. of the Suspension Bridge, on the l. bank of the Po, is a bronze Statue of *Garibaldi*, with allegorical reliefs in white marble, erected in 1887.

CHURCHES.

The architect principally employed at Turin by Carlo Emanuele II. was the Theatine *Guarini* (1624–1683), an able mathematician, noted for his bold and daring constructions. *Jurvara*, a Sicilian by birth (1685–1735), was much patronised by *Vittorio Amedeo II.* There is much difference in the style of these two architects, but they generally agree in their deplorable want of taste.

The **Cathedral** (C. D. 2), dedicated to St. John the Baptist, was founded by *Agilulphus*, King of the Lombards, about 602. The present building was begun in 1492, and consecrated in 1505. It has been much altered, and some arabesques in the pilasters of the façade are the only remarkable portions of the original structure. The interior is not attractive, and has been decorated with frescoes (1835). The vaulting contains Scripture subjects from the expulsion of Adam and Eve from Paradise to the giving of the Law. Over the arches are the principal events in the life of St. John Baptist; at the W. end is a copy, by *Fran. Sagna*, of the *Cenacolo* of *Leonardo da Vinci*. The 2nd chapel rt. has a Virgin and Child, with four Saints and eight small subjects, by *Deferrari*.

In the First Sacristy, opening out of the rt. transept, is the monument of *Claude Seyssel*, who, after filling successively the places of Professor in the University of Turin, and of Master of Requests in France, where he was employed by Louis XII. on several diplomatic missions, became Bishop of Marseilles, and subsequently Archbishop of Turin, where he died in 1520.

The high altar is richly ornamented: over the l. transept is the gallery for the royal family.

Behind the cathedral, seen through the arch over the high altar, and entered by a double flight of black marble stairs, is the **Cappella del SS. Sudario*, or *Santa Sindone* (open until 10 or 11 A.M.). It is lined with black marble. Its cupola is formed of arched ribs, from the summits of which others spring in succession, thus forming a sort of dome. The capitals of the columns, and some other ornamental portions, are of bronze. The pavement is inlaid with bronze stars. In the centre is the altar, upon which is placed the shrine, brilliant with gold, silver, and precious stones. The *Sindone*, according to the legend, is one of the folds of the shroud in which our Lord was wrapped by *Joseph of Arimathæa*, and on which

an impression was left of the body; other folds being preserved at Rome, at Besançon, and at Cadouin in Périgord. The one at Turin was brought from Cyprus, and presented in 1452, by Marguerite de Charni, the descendant of a nobleman of Champagne, who was said to have obtained it during the Crusades; but there is no mention of its existence until the 15th cent., when, having been given by Marguerite to Duke Louis II., it was deposited at Chambéry. Hence it was brought to Turin, in 1578, by Emanuel Philibert, for the purpose of enabling S. Carlo Borromeo to venerate it without the fatigue of crossing the Alps. While at Chambéry it was invoked by Francis I. previous to the battle of Marignano, and on his return to France he went on foot from Lyons to adore it. A sitting marble figure of Queen Maria Adelaide (d. 1855), the wife of King Victor Emanuel, by *Revelli*, a Genoese sculptor, has been erected in this chapel.

In the niches round the sanctuary King Charles Albert placed, in 1842, monuments to four of the most renowned members of the house of Savoy—Emanuel Philibert, whose remains are beneath—a fine work by *Marchesi*; Prince Thomas of Savoy (d. 1656), from whence descend the present sovereigns of Italy, of the branch of Carignano, by *Gaggini*, a Genoese pupil of Canova; Charles Emanuel II. (d. 1675), by *Fraccaroli*; and Amedeo VIII. (1451), by *Cacciatori*.

San Lorenzo (D. 3), an extreme example of the fancy of Guarini, is curious from its fantastical dome, formed on ribs, each of which is the chord of 3-8ths of a circle. It was built in 1634.

San Domenico (C. 2) contains on the rt. of the high altar a large picture of the Virgin and Child presenting the rosary to the patron saint, by *Guercino*. St. Catharine kneels beside St. Dominic, wearing a crown of thorns.

La Consolata (B. 2), the oldest

Church in Turin, derives its name from a miraculous image of the Virgin. The present edifice was constructed by Guarini in 1679, on the site of one founded in the 10th cent. In a recess on the l. are marble statues, by Vela, to the two Queens of Sardinia, who both died in 1855, Maria Teresa, wife of Charles Albert, and Maria Adelaide, wife of Victor Emanuele II. The corridor on the rt. is covered with *ex-voto* paintings of the rudest kind, many of them extremely comic. The brick campanile belonged to the original Church, then dedicated to St. Andrew. In the Piazza stands a handsome column of grey Biella granite, erected in 1835, to commemorate the cessation of the first invasion of the cholera.

Corpus Domini (C. 2) was built in 1609–1753. On the floor of the nave is a railed-in marble inscription, to commemorate the miraculous recovery of a piece of Sacramental plate containing the consecrated wafer. This had been stolen during the pillage of Exilles by a soldier, and hidden in one of his panniers, but the ass carrying it refused to pass the church door: the sacred pyx fell to the ground, and the wafer, rising into the air, remained suspended there, encircled with rays of light, until the bishop and his clergy came out to receive it. This singular miracle, said to have taken place on the 6th of June, 1453, is represented in three paintings by *Vacca* on the vault of the nave.

Adjacent is the Church of **S. Spirito**, in which Jean Jacques Rousseau became a Roman Catholic at the age of 16 (1728).

S. Giulia (F. 2) is a modern Church in the Gothic style, built by *Ferrante* at the expense of the Marchesa di Barolo.

La Gran Madre di Dio (F. 4) was begun in 1818, to commemorate the restoration of the royal family in 1814, and finished about 1840. It is an imitation of the Pantheon at

Rome, by the architect Buonsignore, and is said to have cost 100,000*l.* sterling, chiefly contributed by King Carlo Felice.

S. Gioachino, by Ceppi, in front of the Lanzo Rly. Stat. (C. 1), and *S. Secondo*, near the Central Stat. (C. 5), are good examples of modern Churches.

A Protestant Church (*Tempio Valdese*) was built in 1853, on the S. side of the fine *Corso Vittorio Emanuele II.* (D. E. 5), chiefly for the use of the Vaudois, of whom there is a considerable number settled at Turin. Service on Sunday at 11 in French, according to the Vaudois rite. The principal part of the expense was contributed by the Government, for which it has been visited with great animadversion by the bigoted party.

The Jewish Synagogue, in the Via Sant' Anselmo (D. 5), is worth a visit.

PALACES AND PUBLIC BUILDINGS.

The ROYAL PALACE (*Palazzo Reale*) on the N. side of the Piazza Castello (D. 2), was raised by Carlo Emanuele II. from the designs of the Conte di Castellamonte in 1660, and subsequently enlarged by *Juvara*. The exterior has no pretension to magnificence, and its effect has been much injured by wings awkwardly attached to it. The iron railings and gates which separate it from the Piazza are from designs by *Palagi*; the bronze figures of Castor and Pollux by *Sangiorgio* (1842). The interior is to be seen on Sun. and Thurs. from 10 to 12, and 2 to 4. Tickets at No. 1, Piazza S. Giovanni, N. of the Cathedral, gratis. On the principal staircase is a bronze equestrian *Statue* of Vittorio Amedeo I., commonly called *Il Cavallo di Marmo*, the animal being much more prominent than his rider. The captives at the feet of the horse are by *Adriano Frisio*, a scholar of Giov. Bologna. By a noble marble staircase, ornamented with paintings and statues, we reach a great old-fashioned hall, formerly appropriated to the Swiss

Guards. In this is a large painting of the battle of St. Quentin (1557), attributed to Palma the younger. Thence we pass into the hall of the Body Guard, adorned with frescoes and paintings. The state apartments are splendidly furnished, modern luxury being united to the heavy magnificence of the last century. They were restored and decorated during the reign of Charles Albert. The inlaid floors, in woods of different colours, are remarkably beautiful. In the King's Private Room are modern paintings of members of the House of Savoy remarkable for their piety, or members of religious orders. The *Great Gallery*, overlooking the gardens, contains portraits of sovereigns of the reigning family, and of men of eminence in every department, natives of the country. Beyond this is the *Apartment of the Queen*, with magnificent boudoirs, no longer shown. In the *Guardaroba della Regina* are some good Etruscan vases, and a large picture of Taormina, with *Ætna* in the distance, by *Massimo d'Azeglio*; near this is the *Chapel*, gaudy and heavy. The *State Drawing-room* contains several indifferent pictures—one of a tournament at the Court of France between Amedeus VIII. of Savoy and the three English Earls of Harrington, Arundel, and Pembroke. The *Drawing-room* is richly decorated with a profusion of Chinese and Japan porcelain. The *State Ball-room* has a remarkable inlaid floor. The *Chapel of the Santo Sudario*, generally closed during the afternoon, on the side of the cathedral, can always be entered from the palace, near the anteroom of the state apartments.

The King's *Library* on the ground-floor (open from 9 to 11 and 2 to 4, with the permission of the librarian), is a very handsome hall, containing upwards of 60,000 printed volumes and 3000 MSS. Amongst the latter are some curious documents and correspondence; the materials sent by Frederick the Great to Count Algarotti, for the history of the Seven Years' War; letters of Emanuel Phil-

bert, Prince Eugene of Savoy, and Napoleon; many Arabic and Syriac manuscripts. There is also a valuable collection of 2000 drawings by old masters, formed by the Roman engraver Volpato, and including specimens of Mantegna, Leonardo da Vinci, Raphael, Michel Angelo, &c., and a very fine Miniature by *Cristoforo de Predis* (1474).—*K.* In the passage leading into the library are several early Christian inscriptions from the Catacombs at Rome, a few in Greek characters.

Adjoining the state apartments, but entered from the side of the Piazza (No. 13, under the arcade), is the **Armeria Reale* (open daily from 11 to 3, by *Permesso* obtainable only at the 1st door to the rt. on the staircase. Catalogue, 5 fr.). This valuable collection of arms and armour was formed in 1834, partly from the arsenals of Turin and Genoa, and partly from private collections, especially that of the Martinengo family of Brescia.

The Armoury contains upwards of 3000 articles, deposited in two halls. In the first is a collection of standards of the Sardinian and Italian armies at different periods; of modern warlike implements, and of numerous presents made to the late King,—such as the crown presented by Turin in 1861; and a sword, presented by Rome in 1859, the work of Castellani of Rome, from the designs of the Duke of Sermoneta. The two Imperial eagles of Napoleon's Italian Guard, presented by one of its commanders, General Lecchi. The sword worn by Napoleon at Marengo; several Neapolitan flags taken by the Piedmontese. In the centre of the room is the favourite horse, of English breed, of King Carlo Alberto, which accompanied him in his different campaigns, and during his last residence at Oporto. Here also are some marble busts of Piedmontese military celebrities, sundry warlike engines, apparatus, &c. The marble group of the Archangel Michael overcoming Satan is by *Finelli*, and was presented by the widow of Carlo Felice in 1844.

The long Hall, or *Galleria Beau-*

mont, contains the most important objects of the collection.

Four splendid suits which belonged to the Brescian family of Martinengo in the 15th cent., ornamented with damasquine and other engravings of excellent design: that of Antonio IV. being the finest of all.

The full suit of Duke Emanuele Filiberto, or Tête de Fer, worn by him on the great day of the battle of St. Quentin. Emanuele himself was a very good armourer, not only in the coarse smith's work, but in the finer department of inlaying with silver, or damasquining, and it is said that the armour which he wore was his own manufacture. Pacific as he was in the later years of his life, he never went into public except in his panoply, and bearing his good sword under his arm. This armour is copied in Marocchetti's statue in the Piazza S. Carlo.

Gigantic suit, bearing a ducal coronet and the letter F. The staff of command of Alfonso da Ferrara (1515). That of the celebrated Tiepolo. A magnificent suit of damasquined steel. The *cuirass of Prince Eugene of Savoy*, with three deep bullet indentations, worn by him at the battle of Turin in 1706, with his sword and pistols.

Cuirass worn by Carlo Emanuele III. at the battle of Guastalla in 1734, and that of the celebrated leader, Carmagnola, with fine reliefs.

Helmets in the style of the Renaissance. One formed part of the collection of the celebrated anatomist Scarpa of Pavia. It is covered with figures, representing Jove thundering upon the Titans.

Shields and targets in the same style. One is exceedingly rich, embossed with subjects representing the contests between Marius and Jugurtha. Among the ornaments is introduced a crescent, supposed to be the device of Diana of Poitiers; but more probably the armorial bearings of its owner. It is of the best period of 16th-cent. art, and is attributed to *Benvenuto Cellini*. Another very splendid shield, representing the Labours of Hercules.

Three very delicate triangular-bladed stilettoes, which, it is said,

were carried by Italian ladies for the purpose of ridding themselves of husbands or lovers.

Sword of Duke Emanuele Filiberto, formerly preserved in the "Camera de Conti," and upon which the officers of state were sworn; an ancient Roman standard of an eagle, bearing the inscription S. O. T. and Leg. VIII., found in Savoy; the sword of St. Maurice, leader of the Theban Legion, given to Duke Charles Emanuele by the Abbey of Agauno in 1571; the sword of Constantinus Palæologus XIV., last Emperor of Constantinople; the rostrum of an ancient galley in bronze, in the form of a wild boar's head, found in the port of Genoa; also a sword-handle, attributed to *Benvenuto Cellini*.

The collection of Oriental arms presented by General Solaroli is extensive, as also those from S. America. Amongst the former is a sword of Tippoo Saib, given by him to Gen. de Boigne, a Savoyard officer, who had been much employed by the native princes of India. The series of fire-arms of different periods is also considerable, and very many interesting as works of manufacture and art, amongst which may be particularised—1534, the arquebus and pistols which belonged to Emanuel Philibert, having been given to him by Charles V.; 1547, another, incrustated with ivory, with designs of mythological subjects; and, 1548, a third, having subjects beautifully sculptured on ivory, representing Meleager and Atalanta.

At the extremity of the Armoury is a door, usually closed. Over it is a bust of King Carlo Alberto with his swords, and two Austrian standards, captured at Somma Campagna during the campaign of 1848. The door leads to the private Collection of *coins and medals (Medagliere del Re)* formed by King Carlo Alberto. It contains upwards of 30,000 Greek, Roman, and Italian pieces, and is especially rich in those of the house of Savoy, and of the Italian states. It can only be visited by the express permission of the Conservator.

Adjoining the palace, and in com-

munication with it, are the Offices of the Prefect, and the *Archivi*, in which is deposited a rich collection of diplomas and charters. Annexed to these archives is a valuable library of early printed books and manuscripts.

The *Accademia Militare* forms also a part of the same pile. It encloses a large quadrangle, of handsome and scenic effect.

PALAZZO MADAMA.—This ancient Castle stands in the centre of the Piazza del Castello. It was founded by William Marquis of Montferrat in the latter part of the 13th cent., and enlarged about 1416, by Lodovico, last prince of Achaia, at which time the two great brick polygonal towers were erected. The principal front was added to the old structure in 1720, after the designs of *Juvara*, and is a good specimen of palatial architecture. The other three were to have been completed on the same plan. It was fitted up in 1718 as a palace for the widow (*Madame Reale*) of Charles Emanuel II. and mother of King Victor Amadeus II. A double flight of stairs leads up to some handsome rooms in the Louis XIV. style, appropriated to the offices and committee-rooms of the Italian Senate, which held its assemblies in the large hall from 1848 until the transfer of the government to Florence in 1865. On the principal landing-place there is a statue of King *Carlo Alberto*, by Cevalto, placed here by Vittorio Emanuele and the Italian Parliament.

On the ground-floor the Academy of Medicine has rooms with a library and a Craniological Museum. Upon the high N.W. tower is the Royal Observatory.

Palazzo Carignano (D. 3) is a characteristic specimen of the fancy of Guarini (1680). The inside front, facing the court, was intended to be covered with stucco. Several of its rooms contain allegorical frescoes by painters of the last century. This palace has considerable historical interest; it was the residence of King

Carlo Alberto before his accession to the throne, and several members of the royal family were born here. A bronze inscription records the birth of Victor Emanuel in 1820. It was here that the Constitution was proclaimed in 1821, and it was in it that the Chamber of Deputies or Lower House of the Italian Parliament held its sittings from 1860 until removing to Florence in 1865. The front towards the Piazza Carlo Alberto, constructed by Bollati and Ferri in 1864, principally of granite, and adorned with columns and statues, is very handsome. The roof of the fine hall in the new portion is decorated with paintings by Gonin, and that of the antechamber by Sereno (1870). This Palace now contains the *Museum of Natural History* (see below).

The **Palazzo Valentino** (F. 6), built in 1633 by Christine of France, the wife of Vittorio Amedeo I., and daughter of Henri IV. and Marie de Medicis. The style is that of a French château; the decorations of the apartments are heavy, and in the bad taste of the 17th cent. This Palace is now used as a Government Engineering School, and contains a collection of mechanical models, as well as lecture-rooms and a library.

There is also here a good collection of the rocks and minerals of Piedmont, which can be seen on application.

MUSEUMS AND PICTURE GALLERIES.

Palazzo della Reale Accademia delle Scienze (C. D. 3), a large building, formerly the Jesuit College, designed by *Guarini* in 1678, and intended to have been coated with stucco. Besides a good library (50,000 vols.), it contains the *Pinacoteca*, or Royal Gallery of Paintings and the Museum of Antiquities. The entrance is on the E. side. Open on Sundays from 12 to 3, *gratis*, on other days from 9 to 4, except on certain festivals and holidays. Adm. 1 fr. to each floor.

The ***PINACOTECA**, or *Royal Gallery of Paintings* (catalogue 1 fr. 25 c.), was

formed by King Carlo Alberto with pictures scattered over the different royal residences, and by some important purchases from Genoa. Originally placed in the state apartments of the Palazzo Madama, it was removed in 1867 into a suite of 15 rooms, fitted up for the purpose, on the second floor, but several pictures have been put aside for want of space.

On the great stairs hang some large examples of Jacopo Bassano, Sebastian Ricci, and others.

ROOM I. contains portraits and busts of members of the House of Savoy, and some pieces representing battles in which the sovereigns of Piedmont sustained a part. ROOM VIII. contains *Paintings on porcelain*, mostly from old masters of the Italian schools, executed by the Swiss artist *Constantin*, and purchased by King Carlo Alberto for 125,000 frs. *Luca della Robbia*, the Virgin and Children, relief in coloured earthenware. In ROOM XIII. is a beautiful relief of the Virgin and Child by *Donatello*. The remaining Pictures are here arranged in alphabetical order of Painters' names.

Albani.—Salmacis and Hermaphroditus.—The Four Elements, executed for Cardinal Maurice of Savoy, "one of the best productions of modern mythological painting," *Cic*. The Cardinal had directed the painter to give him *una copiosa quantità di amorette*; and Albani served him to his heart's content. The amorette in this and the other companion pictures are exquisitely playful. *Juno* is the representative of Air; and her nymphs are, with much odd ingenuity, converted into the atmospheric changes. *Æolus* lets the winds out of a cave. Dew, rain, lightning, and thunder form one group. *Water* is figured by the triumph of Galatea; at the bottom of the picture are nymphs and Cupids with pearls and coral. *Earth* is personified by Cybele, whose car is surrounded by three seasons, Winter being excluded. Here the Cardinal's Cupids are occupied in various agricultural labours. *Fire* is represented by Cupids

forging darts, by one of which Jupiter himself, with his thunderbolt, is transfixed. Vulcan looks on.

Budile (Antonio), uncle and teacher of Paolo Veronese.—Presentation.

Barnaba da Modena.—Virgin and Child.

Bassano (Jac.).—Cupid at the Forge.

Beccafumi.—Virgin and Child, with SS. John B. and Jerome.

Bellini (Giov.).—Virgin and Child.

Bellotti (Bern.).—Two Views of Turin.

Bonifazio (Veronese). — *Holy Family, with Tobias, SS. Catharine, Jerome, and others.

Botticelli.—Triumph of Chastity, a youth bound to a car drawn by lions, minutely finished.—Virgin and Child.

Botticelli (School of).—Tobias, with the three Archangels.

Bourguignon.—Cavalry Skirmish.

Bril.—Landscape.

Bronzino.—Eleanor of Toledo and her husband Cosimo I. dei Medici.

Brueghel (Velvet).—Landscape.

Bruyn.—Portrait of Calvin.

Bugiardini.—Virgin and Children.

Caracci (Agost.).—Landscape.

Caravaggio.—*Musician.

Carlo Dolci.—Virgin and Child.

Claude Lorraine.—Two Landscapes: Morning and Evening.

Olovio.—Curious Entombment, with three Angels above holding the Santissimo Sindone.

Crespi.—St. John Nepomuc leaving the Confessional.

Defendente Deferrari.—Marriage of St. Catharine, and St. Peter.—Virgin and Child, with SS. Barbara and Michael, and Charles III. of Savoy. Original frame.

Domenichino.—Group of Children, symbolizing Architecture, Astronomy, and Agriculture.

Engelbrechtsen.—Crucifixion; Ecce Homo and Crowning with Thorns on the wings.—Adoration of the Magi.

Fabritius.—The Reproof.

Flinck.—Portrait.

Floris.—Adoration of the Magi.

Fra Angelico.—Virgin and Child.—Angels in Adoration.

Francia.—*Entombment.

Franciabigio.—Annunciation.

N. Italy.

Gandolfino.—Virgin and Child.

Garofalo.—Disputation in the Temple.

Gaudenzio Ferrari.—*St. Peter with the donor.—The Virgin and Elizabeth —*Descent from the Cross.—Joachim driven from the Temple.—The Visitation.—Crucifixion.

Gentileschi.—Annunciation.

Gerard Dou.—Girl picking Grapes.—Portrait.

Girolamo Giovenone.—The Madonna enthroned between SS. Abbondio and Anthony of Padua, tempera (1514).

Giuseppe Giovenone.—Resurrection and Ascension.

Goltzius.—Warrior.

Guercino.—*Virgin and Child.—S. Francesca Romana.—Ecce Homo.

Guido Reni.—John the Baptist.—Cupids.

Holbein.—Portrait of Erasmus.

Honthorst.—Samson.

Lanini.—Holy Family, with St. Jerome.

Lely (Sir Peter). Three Heads.

Lorenzo di Credi.—*Virgin and Child.

Macrino d' Alba.—Virgin and Child, with SS. John B., James, Ugo, and Jerome.—St. Peter, and a Franciscan Card. Bishop.—SS. Louis and Paul.

Mantegna.—Virgin with the Child and five Saints.

Maratta.—Virgin and Child.

Massimo d'Azeglio.—Landscape.

Memling.—*The Seven Sorrows of the Virgin.

Mieris (Frans van).—His own Portrait.

Mignard.—Portrait of Louis XIV.

Moretto.—Virgin and Child.

Mytens.—Charles I.

Netscher.—Scissors-grinder.

Paolo Veronese.—The Queen of Sheba.—The Finding of Moses.—S. M. Magdalen in the house of the Pharisee.—Danäe.

Paris Bordone.—A beautiful woman, with cherries in her lap, "grossly misused," Cic.

Penni.—Good copy of Raffael's Entombment.

Petrini (Gian.).—SS. Catharine and Peter M.

Petrus Cristus.—Virgin and Child.

Pollajuolo.—*Tobias.

Potter.—Cattle.

Poussin.—Waterfall.—Cascade of Tivoli.—St. Margaret.

Raffael.—Virgin and Child (Madonna della Tenda) on panel, an old copy of the picture at Munich. It derives its name from the curtain (tenda), and was purchased by Carlo Alberto for 3000*l*. Passavant thinks it is by *Pierino del Vaga*.—Julius II. (Copy).

Ravenstein.—Portrait of a Princess.

Rembrandt.—Old Man asleep.

Ribera.—St. Paul the Hermit.

Rinaldo Mantovano (pupil of Giulio Romano).—Assumption, and God the Father, "both with single angels, quite noble and Raffaellesque in conception," *Cic*.

Rubens.—*Sketch for his Apotheosis of Henry IV., in the Uffizi.—Copy of Holy Family.

Rubens (School of).—Soldier and Girl.

Ruysdael.—Landscape.

Saenredam.—Interior of a Church.

Sallaerts.—Procession.

Sassoferrato.—Virgin and Child, with a Rose.

Savoldo.—Holy Family with St. Francis.—Adoration of the Shepherds, "with a fine effect of dawn," *K*.

Schalken.—Old Woman.

Schiavone (*And.*).—Four oblong Mythological Scenes.

Sodoma.—*Lucretia.—*Holy Family. Virgin and Child, with SS. Jerome, John Bapt., Lucia, and Catharine.

Strozzi.—Homer as a blind fiddler, "quite original, painted with feeling," *Cic*.

Sustermans.—Portraits of Vittoria della Rovere and her Son.

Teniers.—Musicians.—*Card Players.

Timoteo Vite.—Virgin and Child.

Titian (Copy by *Bassano*).—Paul III.

Vandyck.—*Holy Family.—*Prince Thomas of Savoy.—*Princess Clara Eugenia.—*Children of Charles I.

Van Eyck.—St. Francis.

Velasquez.—Philip IV.

Vivarini (*B.*).—Virgin and Child.

Vos.—Portrait of Snyders and his Wife.

Weyden (*Roger van der*).—312, 320, Visitation, with donor.

Wouwerman.—Cavalry Skirmish.—Horse-market.

The *MUSEUM OF ANTIQUITIES—*Museo Egizio e d'Antichità*—has acquired much importance by the addition of the Collections formed by Cavaliere Drovetti, a Piedmontese by birth, while Consul-General of France in Egypt, and purchased by King Carlo Felice in 1820. They comprise some of the most valuable Egyptian remains in Europe. On the ground-floor are placed the more massive objects, statues, sphinxes, sarcophagi, and inscriptions; the second floor containing the smaller Egyptian objects, Roman bronzes, &c.

The division on the ground-floor consists of three large halls, Catalogue by Signor Rossi, the director.

The Drovetti specimens having been collected about Thebes, Luxor, &c., belong, like the more massive objects in our British Museum, to the period of the 18th and 19th dynasties, or from the 17th to the 13th centuries B.C. The following are best worthy of attention:—

Four lion-headed female statues of Pasht, or Bubastes; group in white marble of Ammon Rha and Horus. 2nd Hall: sitting statue of Phtah, the Vulcan of the Greeks, of the time of the 18th dynasty (1500 years B.C.); granite statue of Pasht; sitting statue of Thothmes III., in black granite (16th cent. B.C.); crouching colossal statue in granite of Amenophis II., the contemporary of Moses (16th cent. B.C.); statue in basalt of Amenophis III., or Memnon (1430 years B.C.); the most powerful of Egypt's kings; a group of two statues of the period of Amenophis I.; a very beautiful Sarcophagus with its cover in green basalt; pedestal of an *Altar in black granite (this is perhaps the most interesting relic in the whole collection, for its remote date; it bears the name of Meri of the 12th dynasty, who lived 2654 years B.C.); a hollow marble

plinth, with a Greek inscription in honour of Ptolemy Epiphanes (230 years B.C.). On the floor of this Hall are several *mosaics of the Roman period, discovered at Stampacchi, in Sardinia, with representations of lions, bears, and antelopes, and a male figure playing on a lyre, supposed to be Orpheus. Statue of Phtha with a Nilometer; group of three sitting statues in black granite of *Rhamses II. (Sesostris), between Ammon Rha and Mut (14th cent. B.C.): Rhamses is of life-size, the other figures are in miniature; colossal head of a ram in sandstone; group of Horus and his daughter Muthmet (15th cent. B.C.); statues in granite of Rhamses II., Meiamoun, or Rhamses the Great, or Sesostris, who reigned in the 14th cent. B.C.); foot of a colossal statue of Menepthah, or Amenophis, son of Rhamses the Great; colossal statue, in red sandstone, of Seti or Se Ptah, son of Menepthah (it was in his reign that the Exodus of the Jews took place); two colossal Sphinxes, in sandstone, from before the palace at Karnac, erected in the 17th cent. B.C.; *bilingual inscription on a slab of granite, in *demotic* and Greek characters, containing a decree of the priests in honour of Callimachus during the reign of Cleopatra and of Ptolemy Cæsarion, her son by Julius Cæsar (B.C. 44); circular altar, dedicated to several divinities—probably of the 28th dynasty, in the 5th cent. B.C.; figures of Osiris, Isis, and Horus, the Egyptian trinity, in a single piece of red granite. Several models of Egyptian ruins and temples.

In the 3rd Hall on the ground-floor, *Greek and Roman statues and busts*. A Sleeping Cupid or Genius is perhaps the finest object; it is supposed to be Greek, although some consider it a copy made in the 16th cent. of an ancient work; colossal Oracle Head of Juno, found at Alba, in Piedmont, hollowed out behind, and intended to be fixed to a wall, so that the priest could deliver answers to devotees without being seen; black marble statue of Diana; black marble bust of Circe

or Medea, with illegible letters on it; a head of Antinous; busts of Vespasian and Julian; statue of Augustus, found at Susa. At the extremity of this Hall is the collection of

Ancient Roman Bronzes, with a collection of silver vessels discovered in Savoy, some with reliefs in the handles. Roman inscription on bronze, found at *Industria* (Rte. 2); an elegant tripod, with brazier, and the much-injured *statuette of a kneeling Faun, found at the same place; bronze *statuette of Minerva, found, in excellent condition, in 1829, in the bed of the river *Versa*, near Stradella; a few engraved Greek pateræ; several small Roman bronzes and utensils from *Industria*. Good bust of Agrippina, Nero's mother, and a bust of young Caligula. In this hall are some large specimens of ivory carvings by a German artist of the 18th cent.; they represent the Judgment of Solomon and the Sacrifice of Abraham, and are more remarkable for their size than for their artistic sculpture. Finally, an indifferent collection of *Etruscan vases* from the S. of Italy, and a *series of earthenware vessels of the Roman period from the ruins of Pollentia (Rte. 6); a long series of Phœnician Divinities, and figures in bronze from the Island of Sardinia, &c.

On the second floor are smaller objects of the Egyptian collection. In the first, or *long saloon*, is a very interesting series of human mummies (the hair perfectly preserved in many instances), with their cases, some highly decorated; on the walls numerous papyri, and below, several smaller Egyptian statues, votive tablets, &c.

In the middle of the second Hall is the *Isiac Table*, a tablet in bronze, measuring 4 ft. 2 in. by 2 ft. 5½ in., covered with sunken Egyptian figures and hieroglyphics, part of the outlines being filled with silver—forming a kind of *Niello*. It seems to have been first discovered on the Aventine at Rome, near where a Temple of Isis once stood, and it was given by Pius III. to a son of Cardinal Bembo. Having disappeared during the pillage

of Rome by the Connétable de Bourbon, it was re-discovered in 1709, at Turin, amongst some lumber; it was carried off to Paris in 1797, and restored to Italy at the Peace. The Isiac Table is interesting, as being one of the first objects of Egyptian antiquity in recent times that led to serious investigations as to the meaning of hieroglyphics; but it is now clearly ascertained that these have no meaning at all, being pseudo-Egyptian productions extensively fabricated during the reign of Hadrian. In this room are several glass cases containing Egyptian ornaments of every kind; a complete collection of the smaller divinities in terra-cotta, enamel, and glass; a series of nearly 2000 scarabæi with inscriptions; amulet, and some beautiful specimens of jewellery, mounted with precious stones; whilst in presses around are several mummies of monkeys, cats, heads of *crocodiles*, and of several species of fishes from the Nile. *Articles of food*: bread, corn, eggs, onions, dates, &c.—even to ducks ready for the spit of some Egyptian chef 3000 years ago. *Clothing for the dead*: masks to cover the faces of mummies; sandals, upon the soles of which are painted captives—some negroes, others Jews—with their hands bound; a singular mode of expressing a posthumous triumph.

Amongst the numerous illustrated Papyri hung on the walls, two are remarkable; the celebrated Book of the Kings, first published and ably illustrated by Sir Gardner Wilkinson, and a funerary roll, 40 ft. in length (illustrated by Dr. Lepsius, of Berlin), on which is represented the trial of a Soul before the tribunal of Amentis. Osiris is seen acting as President, and the divinity Tot as Secretary, with a court of 42 judges, before whom the goddess of Justice leads the accused Soul.

In the smaller room leading from the second Egyptian Saloon is an extensive series of *steles*, or votive tablets, some of which are said to belong to as remote a period as the 8th dynasty, at least 30 centuries B.C.

Numismatic Collection.—Attached to the Section of Antiquities is the Cabinet of Medals, consisting of a collection bequeathed by Cavaliere Lavy to the Academy of Sciences, of others added by the King, and modern acquisitions. It contains 25,000 specimens, of which 5000 are Greek, 6000 Roman, and the rest mediæval and modern. It is not shown except by special permission.

The MUSEUM OF NATURAL HISTORY, in the Palazzo Carignano (open daily, 1 to 4), contains a good collection of minerals, including specimens from Savoy and the valleys descending from Mont Blanc. The geological and palæontological collections are very extensive as regards the Piedmontese territory, having been formed by Professor Sismonda during his labours for the geological map of the continental portion of the kingdom, and by General Alberto della Marmora for that of the island of Sardinia. A series of the rocks traversed by the great Alpine tunnel between Modane and Bardonecchia has been placed here. There are also some large meteorolites, and the specimens of diamonds, the gift of Signor Falco in 1872, are interesting. Among the fossil organic remains of the tertiary formations of the Montferrat, is the skeleton of a Mastodon, found in a fresh-water deposit near Baldichieri. The skeleton of the *Megatherium*, from Buenos Ayres, is the most perfect hitherto discovered. Another is of the *Glyptoond*, from the same country. The series of birds of Piedmont in the Zoological department is particularly good.

MUSEUM OF ARTILLERY (Museo Nazionale d'Artigleria). A valuable Collection of pre-historic and ancient Arms, formerly in the Arsenal, but at present in course of rearrangement, and invisible.

UNIVERSITÀ REALE (D. 3), erected in 1713, by Ricca. The Universities of Turin and Genoa formed the two great educational establishments of the Sardinian monarchy. There are

upwards of 80 professorships, and about 2000 students. The square court shows the effect produced by columns encircled by bands, storey above storey. Under the portico are placed a number of Roman inscribed stones, reliefs, and statues discovered in Piedmont, among which are two mended torsos of men in armour found at Susa. Many of the inscriptions and monuments are sepulchral. Upon the cippus of Quintus Minutius Faber, a wheelwright, he is represented, below, working upon a wheel; and at the top, lying in bed. The inscription on an altar raised to an almost unknown divinity by a certain Sempronia Eutychia, does not speak well for the modesty of the devotee. There are also several mediæval inscriptions; some of the times of the Lombard kings, Grimoald, Aripert, and Lothair.

Biblioteca Nazionale, 17, Via di Po. This valuable *Library* (8 A.M. to 6 P.M. from May to Nov., 9 to 4 and 7 to 10 P.M. from Nov. to May) contains about 200,000 volumes of printed books, and 4000 MSS., many of which belonged to the Dukes of Savoy. It was placed here by Carlo Emanuele I.; and many collections have been successively added. Calusio, the author of the Hebrew Concordance, bequeathed his Oriental manuscripts to it; and it contains a part of those from the Benedictine monastery of Bobbio. These latter are very ancient and authentic. A large collection of the Greek writers on alchemy, mostly inedited. A manuscript of the 'De Imitatione Christi,' the celebrated work commonly attributed to Thomas à Kempis, but written more probably by Gersen, abbot of the Benedictines of Vercelli, who lived a century before. This codex was found in a Benedictine convent at Arona in 1604. Several Bibles, from the 10th to the 16th cent., some curiously and richly illuminated; a *Catena Patrum*, probably of the 9th cent., with portraits of the 12 minor prophets, interesting for the time when they were executed, showing the long prevalence of Roman art. A Book of Offices, with miniatures of the Flemish

school, of great beauty; four or five seem to be by Memling. ("I know of nothing so fine in this class of art—the Kiss of Judas is a marvel of its kind."—*H. A. L.*) Seyssel's translation of Appian, illuminated, with a portrait of himself presenting the work to Louis XII. Hebrew MSS., several inedited.

ACCADEMIA ALBERTINA DELLE BELLE ARTI (E. 3). This Academy derives its name from King Carlo Alberto, a liberal benefactor. Here are schools for drawing, painting, &c., and a collection of 256 pictures, of which very few are of much value. (Open daily, 10 to 4, fee, $\frac{1}{2}$ fr.)

104, *Jordaens*, Dying Martyr; 107, *Schedone*, Holy Family; 108, *Rubens*, The Youth of Bacchus; 127, *Macrino d'Alba*, Two Saints and the Donator; 128, *Defendente Deferrari*, Nativity; 132, *Francia*, St. John the Baptist; 140, 141, *Filippo Lippi*, Four Saints; 153, *Raphael*, Madonna di Loreto—an old copy; 160, *Jan Mabuse*, Lady Writing; 174, *Romanelli*, St. Cecilia; 201, *Sassoferrato*, Madonna; 220, *Giovenone*, Nativity.

There are also some valuable cartoons, by *Gaudenzio Ferrari* and *Lanini*, and one, by *Leonardo da Vinci*, of the well-known *Vierge aux Rochers*, at the Louvre.

INDUSTRIAL MUSEUM (Reale Museo Industriale Italiano), in the Via dell' Ospedale (E. 4), close to the Exchange. An extensive collection, formed at great expense by the present Government; and consisting not only of machines and models, but of manufactured articles, mineral productions, plans, &c. Open on Sun. and holidays, 12 to 4; on other days, 9 to 11 and 2 to 4. Collections on the 1st floor, Thurs., 1 to 4.

MUSEO CIVICO (E. 3), founded by the municipality in 1863, chiefly for objects of local interest. (Sun. and Thurs., 12 to 3, free; on other days, 9 to 4, 50 c.) On the upper floor is a suite of 12 rooms, three of which

are occupied by a miscellaneous collection comprising busts, majolica, glass medals, nielli, illuminated books, ivories, wood carvings, and autographs. Here may be seen in wall cases 6 fragments of reliefs from the tomb of *Gaston de Foix* (see Milan, Brera); also a collection of medals of the sovereigns of Savoy and Piedmont—of coins struck at the different mints of Italy—a collection of autographs of the sovereigns of the house of Savoy down to Charles Albert in 1849; of the great men of the country, including Lagrange, Plana, M. Azeglio, Cavour, Botta the historian, Silvio Pellico, a part of Ariosto's comedy of 'Caprana,' some illuminated MSS., amongst others a good copy of the Grimani Breviary, in the library of St. Mark at Venice, and the statutes of Turin in the 13th cent., old books, &c. In one room is a head of Sappho by *Canova*, with his receipt for it to the purchaser in 1820, of 440 Roman scudi. Here also is a collection of all Bodoni's type printings, with his likeness. Then follow 7 rooms with oil-paintings by modern Italian artists. In the 11th are water-colour drawings, and in the 12th a display of Italian pottery, and a few old pictures, including a Coronation of the Virgin by *Bart. Vivarini* (1473), a Madonna by *Bugiardini* and *Sassoferrato*, and a large picture of Rebecca receiving the gifts of Isaac, by *Jan Victors*. A descent of a few steps on the rt. of the entrance leads to a Collection of wood-carvings, sarcophagi, models, and architectural fragments. Outside in a Court is a model of the Bucentaur (see Venice, Arsenal), with two medallions in Robbia ware of the Savoy and Turin arms, borne by genii, and surrounded with coloured festoons of fruit.

The **Museo Storico Nazionale** (E. 3), a conspicuous and lofty building, was designed as a Synagogue by Antonelli in 1863, but is now being fitted up as a Museum in commemoration of Italian unity. It forms an oblong block, with a high tower, the principal part of brick, with a Corinthian granite portico, and a corridor of

granite-columns above. It is built of the plan of Herod's Temple of Jerusalem as laid down in the Talmud. The cupola is of singularly bold construction, and the entire height of the building is 360 ft.

THEATRES.

The **Teatro Regio**, in the Piazza Castello, will hold 2500 persons (entrance 3 fr.), and is open during the Carnival. It was built from the designs of Count Alfieri, uncle to the poet, and was the building which made his reputation as an architect. Born at Rome, he was educated as an advocate; but his love for architecture soon induced him to abandon the bar. Having been employed at Tortona, when Carlo Emanuele II. passed through that town, the monarch was so pleased with his work, that he took him into his service and afterwards appointed him Court Architect.

Teatro Carignano, open for operas and ballets during the autumn, and for comedies in the spring and summer, was also designed by Count Alfieri; and here the earliest tragedy of Vittorio Alfieri was first represented. **T. Vittorio Emanuele**, in the Via Rossini (E. 3), the largest in Turin. Operas, ballets, &c. **Teatro d'Angennes**, near the Post Office, remarkable for the good arrangement of the scenes and stage. French plays are frequently represented here. There are also two theatres of *Fantoccini*. The Piedmontese claim the honour of being the inventors of puppet-shows, which are carried to high perfection in the performances of these wooden companies. The buffoon character *Gian-duja* is of Piedmontese origin, as *Arlecchino* is Bergamasque. There are several popular Theatres, and a Hippodrome.

CHARITABLE INSTITUTIONS.

The **Ritiro delle Rosine**, near the Post Office, was founded by Rosa Govona, a poor girl of Mondovì, who, in 1740, collected a number of other girls of her own class for the purpose

of living as a semi-religious community, maintaining themselves by their own labour. She settled in Turin, under the patronage of Carlo Emanuele III., and dying in 1776, was buried in the simple chapel of the Ritiro. This establishment contains about 350 inmates; the income, which arises entirely from the work of the inmates, amounts to 80,000 francs, with which they are comfortably maintained. Over the principal entrance is engraved the appropriate inscription—*Tu vivrai del lavoro delle tue mani*. There are several houses of the *Rosine* in other parts of North Italy.

The **Reale Albergo di Virtù**, an industrial school, was founded in 1587, by Carlo Emanuele I.

The **Regio Manicomio**, a Lunatic Asylum, has about 500 inmates. The patients are judiciously managed, and many of the improvements in the treatment of these unfortunate persons recently adopted in England and France have been long practised here.

The **Casa della Divina Provvidenza**, founded in 1828.

The **Grande Ospedale di S. Giovanni** (E. 4), founded in the 14th cent., receives annually 6000 patients. Its revenues before the French invasion were very large; and now, partly from estates, and partly from voluntary contributions, they amount to about 300,000 francs per annum. The clinical school and the anatomical theatre attached to the University are here. In front is the Military Hospital.

ENVIRONS OF TURIN.

For Steam Tramways, see Index.

CEMETERY [in summer, 3 to 8, in winter, 12 to 4; Carriage there and back, 1½ fr. Steam Tramway from the Piazza Em. Filiberto, passing the *Regio Parco*, and going on to Settimo (p. 25).] — The ***Campo Santo** is about a mile beyond the bridge over

the Dora (D. 1). It consists of a large octagonal space, surrounded by a high wall, and an inner portion by arcades, containing numerous sepulchral monuments, with a row of vaults beneath. Among the monuments of interest are those of Vincenzo Gioberti; Gen. Bava, the hero of Goito; Gen. Provana di Collegno, the geologist, with a touching inscription by his widow, and a good figure of the lady weeping over his sword; Drovetti, to whom Turin owes its Egyptian Museum. The monument of the Marchesa di Monforte by *Bruneri*, and that of Elizabetta Marchionni, deserve notice, as well as Vela's statues of Hope and an Angel carrying an infant to heaven. In the outer ground is interred Silvio Pellico (1854), with a tasteless pyramid of white marble. The Protestant cemetery is at the extremity of the general burying-ground, but separated from it by a wall.

The **Capuchin Convent** stands on a hill (F. 4), overhanging the right bank of the Po. Funicular Rly. to the summit, 15 c. The view hence across the river and city to the Alps, including Monte Viso, is very fine, and best seen by morning light. The local Tourist Club has established here an Exhibition (**MUSEO ALPINO**) of Italian sub-Alpine Industries. (Adm. 25 c.)

La Vigna della Regina (Queen's Vineyard), once a royal residence, but now used as a school for the daughters of military officers, stands a little above the Church of the *Gran Madre di Dio*. It was built in 1650 by Viettoli for Cardinal Maurice of Savoy, when he had ceased to be a cardinal, in order to marry his niece Lodovica, the daughter of Vittorio Amedeo I.

The **Tramway** lines are very numerous, and mostly start from the Piazza Castello. Fare, 10 c. a course.

EXCURSIONS FROM TURIN.

THE ***SUPERGA** (officially called *Soperga*) is reached by steam tram-

way from the Piazza Castello to (30 min.) *Sassi* (1080 ft.), and thence by Funicular Rly. in 30 min. to the summit (2555 ft.). The latter line is very nearly 2 m. in length, passes through two tunnels, and is constructed in bold curves, with an average gradient of 13.3 in 100.

The **BASILICA** was begun by *Juvara* in 1717, and completed in 1731, for Duke Vittorio Amedeo II., in the accomplishment of a vow made previous to the great battle of Turin, gained by the German allies under Prince Eugene over the French. On the 7th Sept., 1706, Amedeo advanced with Prince Eugene from Chieri; and taking their station upon the summit of the *Collina*, they looked down upon his capital blockaded by the army of Louis XIV. Vittorio vowed to erect a church here in honour of the Virgin, "if it should please the Lord of Hosts to grant him and his people deliverance from the hands of the enemy;" and the victory gained over the French was the salvation of the house of Savoy. The name of *Superga* is said to be derived from its situation, *super terga montium*.

The interior is circular, with 6 elliptical chapels: 8 pilasters, and an equal number of columns, support the cupola, of good proportions, flanked by elegant quadrangular bell-towers. Through the interpilaster, opposite the principal entrance, is the access to a large octangular chapel, at the extremity of which is the high altar. The exterior flight of steps is continued all round the building. The portico of 8 Corinthian columns is fine. The high altar is decorated with a profusion of statues and reliefs, one representing the siege of Turin—Vittorio Amedeo, Prince Eugene, and the Duke of Anhalt pursuing the enemy. The subterranean Church is in the form of a Latin cross, and contains the remains of most of the members of the royal house, King Carlo Felice alone having been interred at Haute Combe in Savoy. The monument of Vittorio Amedeo II. is decorated with allegorical figures in the taste of the last cent., and that of Carlo Emanuele

III., with a relief of the battle of Guastalla by *Collini*. In the centre of the cross, the place always occupied by the last-deceased sovereign, stands the temporary monument of Carlo Alberto, whose body was deposited here in 1850, when brought from Oporto. The halls and staircases are grand, from their proportions and rich marbles, and the solid decorations of the architect. Portraits of the Popes, the majority of course imaginary, are placed in the apartments appropriated to the sovereign, who visited the *Superga* annually, upon the 8th Sept. (Nativity of the Virgin). On this day is still held an imposing Service of Thanksgiving. A congregation of secular priests, endowed by the State, and selected from among the most meritorious of the parochial clergy, remain in charge of the building.

From hence there is a fine *view of the Alps, extending from Mont Viso at the extremity of the Cottian portion of the chain to the Simplon, including the whole of the Graian and Pennine Alps, with the beautiful hills of Montferrat below, the plains of Lombardy, and the spurs of the Apennines beyond.

The hill of the *Superga* consists of miocene strata of green sand and marl, with a conglomerate of pebbles, mostly of serpentine. They are inclined at an angle of more than 70°.

The various Excursions among the neighbouring Alps are described in the following Routes, 2-7.

ROUTE 2.

TURIN TO MILAN, BY VERCELLI, NOVARA, AND MAGENTA.—RAIL.

Miles.	Stations.	Routes.
	Turin . . .	1, 3, 6, 7
3	Turin Porta Susa	
	8 Rivoli	
5	Turin Succursale	
11	Settimo . . .	4
15	Brandizzo	
18	Chivasso . . .	5, 15
22	Torrazza di Verolan	
30	Livorno Vercellese	

Miles.	Stations.	Routes.
36	Tronzano	
37	Santhià	5
	19 Biella	
41	S. Germano	
49	Vercelli	16, 56
52	Ponzana	
63	Novara	14, 20, 21
69	Treccate	
77	Magenta	
80	Vittuone	
85	Rho	33
94	Milan	18, 32, 53, 54, 101

Views on the l.

On leaving the *Central Rly. Stat.* the line curves round the city to reach the W. Stat. by the *Porta Susa* (A. 4), crosses the Dora Riparia, and arrives at the *Stazione Succursale*. It then crosses the Stura, and runs parallel to the l. bank of the Po. The Superga rises finely on the rt.

[Branch line W. from *Porta Susa* Stat. to *Rivoli* (5600). Above it towers the great unfinished palace begun by *Juvara*. Here *Vittorio Amedeo II.* was confined during the short interval which elapsed between his attempt to re-ascend the throne and his death. He had abdicated (1730) in favour of his son *Carlo Emanuele III.*, and had retired to *Chambéry*, but in a short time he grew weary of private life, and formed a scheme for repossessing himself of the royal authority. Some say that he was instigated by the Countess of *Sommariva*, for whom he had renounced the crown, and whom he married immediately after his abdication. He was seized, brought to *Rivoli*, and kept in what was equivalent to solitary confinement. His attendants and guards were strictly prohibited from speaking to him; and, if he addressed them, they maintained complete silence, answering only by a very low bow. He was afterwards permitted to have the company of his wife, and remove to another prison; but on the 31st of Oct., 1732, he died. He was a wise and good monarch; and in his person the house of Savoy obtained the island of *Sardinia* and the regal title. There

are many pictures in the Palace—a collection of views in Piedmont by the brothers *Cignaroli*, landscapes by *Vanloo*, and a series of historical scenes from the lives of *Amedeo VII.* and *VIII.*, Counts of Savoy.

The country around *Rivoli* is very healthy. Hence the town and its vicinity abound in villas.

An avenue of pollard elms, about 6 m. long, connects *Rivoli* with *Turin*, the distant extremity of the *vista* being terminated by the *Superga*.]

The main line proceeds N.E. to

11 m. *Settimo* Junct., a town on the rt., bearing in its name the reminiscence of its Roman origin, *ad septimum*.

[Branch Rly. N. to *Rivarolo*.]

15 m. *Brandizzo* (1490), on the rt., is of great antiquity. It is noticed in the ancient itineraries as one of the stations where pilgrims to Jerusalem were accustomed to change horses.

The *Malone* and *Orco* torrents are crossed near their confluence with the Po.

18 m. *Chivasso* Junct., on the l. bank of the Po (9000), was long considered as the key of Piedmont, and in 1798 it opposed a considerable resistance to Marshal *Joubert* when executing the decree of the Directory, by which he was ordered to dethrone the House of Savoy. The fortifications were destroyed by the French in 1804, when their possession of Lombardy placed *Chivasso* in the midst of their territory. *Chivasso* was the ordinary court residence of the Marquises of *Montferrat*, who, as sovereigns, held so conspicuous a place in the mediæval history of Italy, though *Casale* was their capital. One of them was taken prisoner near *Alessandria*, and imprisoned in an iron cage, where he died in 1270. The Marquis *Giovanni*, surnamed the Just, and much loved by his people, died here in 1305. He had been attended during his malady by *Manuele da Vercelli*, a physician of great reputation, who followed as one of the mourners,

Suspicious had been spread that the doctor had neglected or made away with his employer; the people rushed upon him and literally tore him in pieces. The Marquis Giovanni had no children, and his dominions devolved to his sister Violante (Irene, the Greeks called her), Empress of the East, and wife of Andronicus Comnenus Palæologus. Their second son, Teodoro, was selected to exercise his mother's rights, and in his person began the dynasty of the Montferrat-Palæologi, which became extinct in 1553. The *Church of San Pietro* dates from 1425. The front is decorated with ornaments and statues in terra-cotta, of great elegance, but much defaced. The remains of the ancient palace, or castle, of the Counts of Montferrat, consist of a high tower, upon the summit of which grow two mulberry-trees. Chivasso is celebrated for its lampreys. 2 m. S.E. are the Baths of *S. Genesio*, much frequented in the summer. Steam Tramway S.W. to (14 m.) Turin, E. to (9 m.) Brusasco.

Dil. S. to (6 m.) **Monteu Po**, on the site of the Roman station of *Industria*. This city, mentioned by Pliny and other ancient writers, had been lost until 1744, when the discovery of remains in the neighbourhood led to further excavations, which yielded many of the finest objects in the Museum of Turin.

[Rly. N. to Ivrea, and thence N.W. to *Aosta*.]

22 m. **Torrazza**. Beyond this Stat. the Dora Baltea, descending from Mont Blanc, is crossed.

30 m. **Livorno** (550), not far from which, on the l., is **Cigliano**. The old Church is interesting. Monte Rosa begins now to appear in great magnificence; and the pyramid of the Matterhorn is seen at the head of a valley.

36 m. **Tronzano**. The Church near the Stat. has a good tower of the 15th cent.

37 m. **Santhià** Junct. Buffet (5000).

There is an altar-piece by *Gaudenzio Ferrari* in the Church, which was restored in 1862. [Branch Rly. N. to **Biella** (1420 ft.), on the Cervo, one of the affluents of the Sesia. The town (10,000) and district have important manufactures of cloth and wool. Biella is divided into Lower and Upper Town (*Piano* and *Piazzo*). The latter, which is reached by funicular Rly., has a handsome Hydropathic Establishment. The *Cathedral of St. Stephen*, in the Lower Town, dates from the 15th cent. Near it is the Bishop's palace. Dil. N.E. to **Varallo** (Rte. 20), in correspondence with the morning train from Turin. Places can be secured either at the Central Rly. Stat. in Turin, or at Santhià. Steam Tramway E. to (7 m.) *Cossata*, and (27 m.) *Vercelli*.

From Biella, omn. by a steep but good carriage-road in 2½ hrs. to the (8 m.) pilgrimage Church of the ***Madonna d'Oropa**, where is a miraculous image, said to have been carved by St. Luke, brought by St. Eusebius from Syria, and preserved by him in the then wild and desert mountain of Oropa. A series of zigzags leads to the Church, which is of the 14th and 15th cents. At the angles, in the ascent, there are more than twenty-four Chapels, about half of which contain life-size figures in coloured terra-cotta, by *Aureggio* of Biella. The 7th (*Cappella Dimora*) represents the Sojourn of the Virgin in the Temple, and is called by Mr. S. Butler a Mediæval Girl School; the 13th, which is the best in point of Art, is the Marriage Feast at Cana. At Oropa is a fine Hydropathic Establishment, much frequented in summer. There is a similar Establishment, and a large Sanctuary, at *Graglia* (2½ hrs. W. of Biella), and another Establishment at *Cossilla*, 2 m. from Biella on the road to Oropa.

The densely-wooded hills near Biella offer a variety of excursions. 3½ m. N. is **Andorno**, a charming summer resort; and 2 hrs. further N.W. is the beautifully situated Sanctuary of *San Giovanni*, in the Valle d'Andorno. Higher up the valley is the model

village of *Rosazza* (2910 ft.), 10 m. from Biella. The last village is *Piedicavallo*, 9 m. from Andorno, whence the *Cima Bo* (8435 ft.) may be ascended in 5 hrs. Mule path in 7 hrs. to Gressoney, 10 hrs. to Alagna.]

The *Cavour Canal* is crossed a short way before reaching the next station. This important work receives the water of the Po at a short distance from Chivasso; 6 m. after leaving the Po it crosses the Dora by an aqueduct 2500 yds. long, and passes successively under the other rivers descending from the Alps by siphon tunnels before emptying itself into the Ticino, between Galliate and Cuggiono; nearly 51 ft. in length, it carries about 4000 cubic ft. of water in a second, and distributes it over 300,000 acres of formerly unproductive land, increasing its rental from 300,000*l.* to 750,000*l.* sterling. Commenced in 1863, the total cost of the construction has been estimated at nearly 5,000,000*l.* sterling.

41 m. **San Germano.** In this neighbourhood the women wear a peculiar ornament in the hair, seen, with more or less variation, throughout Lombardy. It consists of rows of large pins (*spilloni*) radiating round the back of the head. Here these pins terminate in balls, either gilt, or of polished brass. Fine view of Monte Rosa. On approaching Vercelli, the dome of the Cathedral and the elegant towers of S. Andrea come into view.

49 m. **VERCELLI** Junct. (27,000), near the l. bank of the Sesia, covers a large area, and the fortifications, destroyed in 1704, have been laid out as boulevards, of which those on the N.W. command fine view of the Alps.

The ***Church of Sant' Andrea**, near the Rly. Stat., was commenced in 1219 by Cardinal Guala de' Bicchieri, who filled the office of papal legate in England in the reigns of John and Henry III., and whose name is connected with some important transactions during that turbulent period of our history. He was born and

educated at Vercelli, and was a canon of its cathedral. Over the door on the l. he is represented in the act of dedicating the Church, with St. Andrew; and his merits are recorded in 11 rhyming Leonines, in the first of which, by a poetical figure, called Epenthesis, familiar to students of the Westminster and Eton Latin grammars, one word is inserted in the centre of another, for the sake of the metre:—

Lux cleri patriæque decus CARGUALADINALIS
Quem labor atque artes, quem Sanctio canonicalis,

Quem lex dotavit, quem pagina spiritualis.

The Cardinal left all his property to this Church, and among the relics which he deposited there was the *oblationarium* of Thomas à Becket. Cardinal Guala was a most strenuous ally of King John; he excommunicated Stephen Langton and Prince Lewis, when the latter was called in by the barons of Runnymede (1215); and on the accession of Henry III. he was one of the ministry by whose exertions the royal authority was in a great measure supported and restored. The new monarch bestowed upon Guala much preferment, the rich benefice of Chesterton, near Cambridge, among the rest. By heavy demands upon the clergy and sequestration of the benefices and preferments of those who were opposed to him, he amassed a fortune of 12,000 marks of silver, with which this Church was raised and endowed.

It is a curious mixture of the Lombard and Pointed styles, and has many Northern features. The pointed arches are supported by detached banded shafts, the foliation of whose capitals is deeply undercut. The Choir ends square. The interior is very beautiful, but injured by injudicious restorations and abominable glass. The windows in the chancel are pointed: those of the nave round-headed. The material of the walls is brick, with stone joints, windows, and doors; the columns and façade of stone, chiefly serpentine and grey limestone. The square detached Campanile, with a low spire, was added in 1399.

The frescoes are all more or less injured. The first damage occurred during the siege in 1638. But they suffered more from the French, who used the Church as a prison for refractory conscripts.

In the N. transept, beginning on the l. with the N. wall, are the Birth of the Virgin, the Annunciation and Salutation, and the Birth of Christ. Further rt., the Marriage of the Virgin, and below it the Adoration of the Magi. Many portraits are introduced into this composition, particularly a prominent figure with a cap and feathers, holding a falcon; the bearded king kneeling before the Virgin; also portraits of the painter, of his master Giovenone, and of his pupil Lanini. Groups of pages, esquires, and attendants fill the scene. Between the Nativity and the Adoration there is a group, representing S. Catherine of Siena and S. Nicholas of Bari presenting to the Virgin and Child two novices of the Lignone family. On the E. wall, the Assumption of the Virgin.

In the rt. transept, on the E. wall, is the *Crucifixion*, full of expressive figures and faces, wonderfully foreshortened: the converted Centurion and the Magdalene are conspicuous; the former a singular figure, clad nearly in the fashion of the court of Henry VIII. Upon the adjoining wall is the history of the Magdalene, consisting of the following subjects:—Above, Mary the sister of Lazarus, in the Roman Church frequently confounded with the Magdalene, is represented seated, with her sister Martha, listening to the preaching of our Lord. *Our Lord at the table of Simon the Pharisee*, the Magdalene kissing His feet. A considerable part is destroyed. Below, the *Arrival and Preaching at Marseilles*. This and the following fresco, which are attributed entirely to Lanini, are very fine, and the best preserved of the whole. The *Assumption of the Magdalene*; her death and burial are seen in the background. One-half of the principal figure was destroyed, at the same time as the

painting beneath, by a cannon-shot during the siege in 1704.

Behind the high altar, in oil, *Gaudenzio Ferrari*, *Virgin and Child with SS. Christopher, John Bapt., Joseph, Nicholas, and two Umiliati brethren. Numerous exquisite Angel Boys play instruments and climb fruit-trees.

In the sacristy is a Virgin, with St. Peter Martyr and other saints adoring the Child, by *Lanini*.

S. Giuliano has a good Deposition on wood, by *Lanini*.

In the great hall of the **Casa Mariano**, now the property of the *Istituto delle Belle Arti*, the vaulted roof and lunettes are painted by Lanini—subject, the glories of Music. Here also are some frescoes removed from S. Catarina and other Churches. Upstairs are some good pictures of the School of *Giovenone*, and a Gonfalone (processional banner), painted on both sides—the Virgin and Child, S. Anna, and Angels, by *Lanini*.

The large red-brick Church of S. *Agnese*, in the Piazza di San Francesco, has a Death of the Virgin, on wood, by *Giovenone*.

Santa Catarina. Here is a *Marriage of the patron saint, by *G. Ferrari*, with SS. Francis, Agapetus, and Anthony of Padua.

San Bernardino has a fresco representing our Lord about to be nailed to the Cross.

The **Duomo** was built by *Pellegrino Tibaldi*, towards the middle of the 16th cent., in a good though heavy style of Italian architecture; the cupola is more modern. The portico, by Count Alfieri, is handsome, surmounted by colossal statues of the Saviour, the Apostles, and Evangelists. The tomb of St. Amedeus in the transept was decorated with silver, at the expense of King Carlo Felice, in 1823, from the designs of Savesi, an artist of Turin. The wood-work of the choir was restored in 1822, from a design of Ranza, an architect of Vercelli. The

view of Monte Rosa from the roof of the Duomo is magnificent.

The **Library** of the Cathedral contains MSS. of great antiquity and value, including a copy of the Gospels written by St. Eusebius, the founder of the see, in the 4th cent., and bound in silver, 5 cents. later, by order of Berengarius, King of Italy (see *Monza*). It is a Latin version, and supposed to be the most authentic copy of that called "Itala" by St. Augustine, employed in the earliest ages of the Western Church, until its use was superseded by the Vulgate. Being older than any Greek MS. now extant, it is in one sense the most ancient copy of the Gospels existing. St. Eusebius always carried this volume about with him. Amongst the other MSS. are *Anglo-Saxon poems*, including one in honour of St. Andrew, possibly brought from England by Cardinal Guala; the *Recognitions of St. Clement*, a very early MS.; but whether the work be really the production of this Apostolic Father is a question upon which critics are much divided; the *Laws of the Lombard Kings*, written in the reign of King Liutprand, and therefore not later than the year 744.

In the Piazza Torino is a colossal bronze Statue of Victor Emanuel, on a column and pedestal of white granite (1889).

Hannibal fought his first battle with the Romans on Italian soil upon the *Raudii Campi*, in the neighbourhood of Vercelli, 218 B.C., and here also (in 101 B.C.) the migrating hordes of the *Cimbri*, who had taken 13 years to spread from the Danube to the Ebro, and from the Seine to the Po, were overwhelmed and destroyed by the Roman army, 50,000 strong, under Marius and Catulus.

[Rly. S. to Alessandria by Casale. Tramway N. to Fara (Rte. 26), Casale, and Aranco, N.W. to Biella.]

On leaving Vercelli, the Sesia is crossed upon a closed bridge of iron plates. Monte Rosa appears again in great beauty, and hence to Novara the Alps are seen in all their majesty. The

effect of this mountain view is much enhanced by being seen across the great plain of Lombardy. The open face of Flanders is not more level; and the soil, intersected by ditches and canals, teems with exuberant fertility. The principal cultivation between Vercelli and Novara is rice.

52 m. **Ponzana**. Near this Stat. are seen the tall campanile, and the singular arcaded tower and cupola of S. Gaudenzio at Novara.

The Rly. now crosses the Agogna torrent, and soon reaches

63 m. **NOVARA** Junct. *Buffet*. This flourishing city (16,000) is situated on slightly rising ground above the plain of the Terdoppio. Its fortifications have been converted into charming promenades. There is no point from which Monte Rosa is seen to greater advantage, especially from the N. extremity of the street leading to the Rly. Stat.

The **Duomo**, an early Lombard building, dating from the end of the 11th cent., was restored and modernised in 1862. It is damaged on the outside by neglect and weather, and the choir and transepts are masked by stucco, paintings, and gilding. The high altar has some angels by *Thorswaldsen*.

PAINTINGS.—3rd altar rt., *Gaud. Ferrari*, Holy Family with SS. Catharine, Gaudentius, and Agabio, on wood. Pietà below. 4th rt., *Lanini*, Crucifixion, with SS. Mary Magd., Benedict, and Gaudentius. In the Passage leading to the Sacristy is an ancient plain Sarcophagus.

In the Sacristy are six fine *frescoes* by *Lanini*, injured by damp: Massacre of the Innocents, Marriage of the Virgin, Annunciation, Visitation, Flight into Egypt, and Adoration. Here is also an Adoration of the Magi, by *Lanini*; and a Last Supper, by *Gaud. Ferrari*, restored by *Cesare da Sesto*, after a fire.

Opposite the W. door opens the octagonal ***Baptistery**, supported by ancient columns; and hence the tradi-

tion, almost invariably annexed to these buildings, of their having been pagan temples. These columns of white marble, of which 4 are fluted, are of the Corinthian orders. In the centre is a circular Roman urn, bearing an inscription to Umbrena Polla, now used as a Font. In the recesses between the columns are representations of the Passion. The figures, in plastic work, are as large as life, and painted in gaudy colours; and in some cases the resemblance to life is increased by the addition of real hair. They have been attributed to Gaudenzio Ferrari, but, if so, they do little honour to him as compositions, although many of the figures are of fair workmanship. The two finest groups are the Garden of Olives, and the Scourging of our Lord, both on the rt.

The *Archives* of the Duomo contain some curious specimens of the antiquities of the Lower Empire and the middle ages, and some very old documents. There are two fine *ivory diptychs: on the first the consul is represented at full length, under a species of cupola supported by columns; the second bears the bust of a consul, and contains a list of the bishops from Gaudentius to William of Cremona, in 1343. The *Library* of the Seminary, which is open to the public 3 days a-week, contains about 12,000 vols. Behind the Cathedral to the E. is a *Cloister* fitted up with Inscriptions, and various fragments of Roman buildings, found in the neighbourhood.

The Duomo of Novara is known in Italy as a distinguished school for Church-music; and the office of Maestro di Capella has usually been given to eminent composers. In more recent times the place has been held by Generali and Mercadante.

The Church of *San Gaudenzio*, the patron saint of Novara, and its first bishop, was entirely rebuilt by Pellegrini in 1577; the sepulchral chapel of the patron saint is very magnificent: the high altar, erected in 1725, betrays the bad taste of that time. In the second chapel on the l. is one of the finest of the early works of

**Gaudenzio Ferrari* (1515), in six compartments, enclosed in a framework richly carved and gilt, also executed by the painter. Above is the Nativity and Annunciation; below, in the centre, the Virgin and Child, S. Ambrogio and S. Gaudenzio, S. Agabio, and a canonised portrait of the Painter (on the l.). At the sides, rt. SS. Edelcisio and Paul, l. St. Peter and the Baptist. 1st. rt. *Morazzone*, Deposition; 2nd, *Moncalvo*, Circumcision; 4th, a Crucifix modelled by Ferrari. In the Sacristy, St. Jerome, attributed to *Ribera*. The archives of San Gaudenzio are valuable, but are not shown. A consular diptych of great beauty, on which are sculptured two Roman consuls giving the signal for the public games, and some early MSS., are among the best.

The huge oviform cupola (396 ft.) over the intersection of the nave and transepts is the work of *Alex. Antonelli*, architect of the Museo Storico at Turin. It is surrounded on the outside by a double circular Corinthian colonnade, and commands a magnificent view.

The *Theatre* is open for operas and ballets during the carnival and in the autumn.

The *Mercato*, which also contains the offices of the Tribunal of Commerce, was built from the designs of Professor Orelli of Milan. In the Square opposite is a bronze equestrian Statue of Victor Emanuel. The *Ospedale Maggiore*, with its cortile supported by 88 columns of granite, is also a great ornament to the city.

The red-brick *Castello*, with its dry moat, is very picturesque, and close to it is a Public Garden. Two or three mediæval towers still stand in the centre of the town, which is further adorned by the *Palazzi Bellini* (where Charles Albert abdicated in 1849), *Cacciapiatti*, *Leonardi*, &c., chiefly designed by *Pellegrino Tibaldi* (1527-1600).

A colossal marble *Statue of Carlo Emanuele III.*, by Marchesi, has been erected in front of the Theatre, and a monument to King Charles Albert, in

the shape of a broken column, near the *Palazzo della Giustizia*, a fine building of 1346.

A monument to *Cavour* was erected in 1863, near the Rly. Stat.

[Rly. S. to *Alessandria*, and N. to *Luino*, *Bellinzona*, and the St. Gotthard Pass, by the E. shore of the L. Maggiore, and to *Arona* on *Lago Maggiore*; also N.N.W. to *Gozzano* and *Orta*. Tramway to *Vigevano* and *Biandrate*.]

It was near the town of *Novara*, almost in its suburbs, that took place on the 23rd of March, 1849, the sanguinary action between the Austrians and the Piedmontese, which terminated in the defeat of the latter, and the abdication of the brave and chivalrous *Carlo Alberto*. Pressed by the democratic party at *Turin*, he denounced the armistice into which he had entered in August of the preceding year, after his unsuccessful campaign on the *Adige* and the *Mincio*, and he prepared to invade the Austrian territory by crossing the *Ticino* on the 21st of March. On the same day the veteran *Radetsky* invaded the Piedmontese territory by crossing the same river at *Pavia*, with a well-equipped army of 60,000 men. After a hard-fought action at *Mortara*, on the 21st, in which the Piedmontese were worsted, the Austrians advanced upon *Novara*, where both armies engaged on the 23rd, the Piedmontese being commanded by the Polish General *Chernowski*, under the King in person, aided by his sons the Dukes of *Savoy* (the late King of Italy, V. *Emanuel*) and *Genoa*. The site of the battle is a little S. of the town, in the plain separating the *Agogna* and *Terdoppio* streams. The heat of the action was between *Olengo* and the chapel of *La Bicocca*, about $2\frac{1}{2}$ m. S.E. of *Novara*, on the road to *Mortara* (Rte. 14). The Piedmontese retired through the town, and on the 26th of March an armistice was signed, in which *Radetsky* showed generosity as a victor. The whole campaign, from the crossing of the *Ticino* at *Pavia*, only lasted 5 days.]

Leaving *Novara*, the Rly. crosses the plain to

69 m. *Trecate*, a large village. 2 m. farther is *San Martino*, situated on the highest point of the escarpment

on the W. side of the valley of the *Ticino*, which is presently crossed.

The *Ticino*, until 1859 the boundary between the dominions of *Sardinia* and Austrian *Lombardy*, is here a fine river, with a wide gravelly bed which is frequently changing. The *Ponte Nuovo*, by which it is crossed on a single line of rails, is a fine work of granite from *Montorfano*, and has 11 arches; its length is 332 yds.; it cost 128,603*l.* It was begun by the French in 1810, but not completed until 1827 by the two sovereigns whose territories it then joined. The Austrians attempted, in their retreat, to blow up the E. arches on the 2nd of May, 1859, but the French crossed it on the day following. 1 m. farther, and crossed a few hundred yards to the l. on the old post-road by the *Ponte di Magenta*, is the

Naviglio Grande (1177–1300) a canal which derives its water from the *Ticino* at the village of *Tornavento*, about 8 m. higher up, after first reaching *Milan*, connects the *Ticino* and the *Po*, and is remarkable as being the earliest artificial canal in Europe (with the exception, perhaps, of that between *Ghent* and *Bruges*). The first portion ended at *Abbiategrosso*, and was intended principally for irrigation. In 1259 it was continued to *Milan* by *Napoleone della Torre*, and also deepened and better adapted for navigation. It is still mainly useful for its original purpose, the country on either side being irrigated by the numerous watercourses which flow from it. 1 m. to the l. is the village of *Buffalora*. 3 m. higher up the *Ticino* is *Turbigo*, opposite which Marshal *MacMahon* crossed the river on the 3rd of June, the first entrance of the Allied army into *Lombardy* in the campaign of 1859.

77 m. *Magenta* (6200), founded by the Emp. Maximilian, and destroyed by *Barbarossa*, is in the midst of a fertile district of mulberry-trees and corn.

Here was fought one of the greatest

battles during the war that ended by the liberation of Italy from the rule of Austria.

A little to the W. of the stat. a tasteless pyramidal *Monument* was erected in 1862 to the memory of the French officers and soldiers who fell in the battle. Near it are numerous graves, and a Chapel.

After the entrance of the Austrians into Piedmont, in the spring of 1859, they advanced as far as the Dora, and to within a few miles of Turin, and continued to occupy the country between the Dora, Sesia, and Ticino, covering Lombardy from invasion on the W. The Sardo-French army occupied the country S. of the Po, and especially the line extending from Alessandria to the frontier of the duchy of Piacenza, receiving their supplies from Genoa, and supported by the fortresses of Alessandria and Casale; menacing thus the whole line of the Po from Valenza to La Stradella, where the Lombard frontier was strongly defended.

On the 28th of May, Napoleon III. commenced a flank movement, and turned the rt. wing of the Austrian army by crossing the Po at Casale; on the 30th encamping on the W. side of the Sesia, with headquarters at Vercelli; the Austrians under Giulay holding the opposite bank, and all the country between it and the Ticino. The Piedmontese occupied Borgo Vercelli, and attacked with success the Austrians at Confienza, Vinzaglio, and Palestro. The following day, the Piedmontese, aided by French Zouaves, gained an important victory at the latter place, the consequence of which was the retreat of the Austrians in the direction of Bereguardo and Pavia. On the 2nd of June, General MacMahon, having crossed the Sesia, advanced from Novara, crossed the Ticino and established himself at *Turbigo*, and in the adjoining village of *Robecchetto*, the Sardinian army following on the 3rd. On the latter day the Emperor of the French, with the Imperial Guard, moved from Novara, by the post-road to Milan, through Trecate and S. Martino, at the W. extremity of the fine bridge of Boffalora or Ponte Nuovo.

On the morning of the 4th of June took place the combined movements from Turbigo on the N., and from San Martino on the S., which ended, after a long day's

N. Italy.

contest, in the total defeat of the Austrians, and their retreat in a southerly direction, leaving the road to Milan open. General MacMahon advanced from Turbigo by way of Boffalora; the Emperor, at the head of the Imperial Guard, crossing the Ticino by the Ponte Nuovo, parallel to the line of railway, and both armies forming a junction at Magenta. About 2 o'clock MacMahon was engaged at Boffalora. On hearing the cannon, the Emperor ordered the bridge over the Ticino to be passed, beyond which the Imperial Guard, under Marshal Baraguay d'Hilliers, met with an obstinate resistance, and were more than once obliged to fall back, General Cler, commanding the attacking force, being killed. But after several hours, MacMahon, having driven back the right wing of the Austrians by his flank movement on Boffalora, advanced on Magenta, which the Austrians defended most obstinately for 2 hrs. against the combined forces of MacMahon, Canrobert, and the Imperial Guard. More than 10,000 men were put *hors de combat*, and General Espinasse, commanding the Imperial Guard, and one of the bravest officers in the French army, was killed. It was not until 8.30 P.M. that the firing ceased, by the arrival of the reserves of Niel's and Canrobert's divisions, the Austrians retreating on Robecco with the intention of recommencing the contest on the morrow. During the contest along the line, from the Ponte Nuovo to Magenta, Napoleon's principal station was at the top of one of the large buildings at the hamlet of Ponte di Magenta, close to the bridge which crosses the canal, or Naviglio, about half-way between the Ticino and Magenta. According to the French bulletins, their loss, probably much understated, amounted to 3700 killed and 735 prisoners; and that of the Austrians to 13,000 killed and wounded, and 7000 prisoners, out of 55,000 engaged on one side and 75,000 on the other.

Marshal Giulay appears to have been quite unprepared for the sudden change from the bank of the Po to that of the Ticino, and was unable to bring up in time his reserves from the vicinity of Pavia and the Altro Po Pavese to oppose the French attack in this new position. He was relieved of his command; and MacMahon, to whom this victory was in a great measure due, was created Marshal of France and Duke of Magenta.

80 m. **Vittuone**. Near this village Desiderius, King of the Lombards, had a villa. The river Olona is crossed, and afterwards the Lura, near their junction.

85 m. **Rho Junct.**, a considerable village in a productive district, with a large Church from the designs of *Pellegrino Tibaldi* (1583), completed in 1860. The country is one continuous garden of mulberry-trees, maize-fields, and meadows.

90 m. **Musocco**. Here the Rly. crosses the carriage-road from Varese, Saronno, and Bollate. Before reaching Milan, the great extramural cemetery of the city is passed on the rt.

94 m. **Milan Junct.** (Rte. 51).

ROUTE 3.

TURIN TO LANZO.

Miles.	Stations.	Routes.
	Turin . . .	1, 2, 6, 7
4	Venaria Reale	
8	Caselle	
13	Ciriè	
20	Lanzo	

This Rly. leaves Turin by a local stat. near the river Dora (C. 1), and passes the château of

VENARIA REALE, a residence of the king. The grounds are nearly 20 m. in circumference, and contain the royal stud of 200 horses, and training stables; it is not difficult to obtain admission. Thence the line runs N. as far as **Ciriè**, where it bears W., and ascends the l. bank of the *Stura* to **Lanzo** (1500 ft.), very beautifully situated at the junction of the Tesso with the *Stura*. Good 14th-cent. Tower. Fine view from the *Eremo di Lanzo*, an ancient Carmelite Convent. The **Ponte della Rocca*, a remarkable bridge of one arch over the *Stura*, should by all means be seen. $1\frac{1}{2}$ m. distant, perched on a rock, is the curious Sanctuary of *S. Ignazio*. Beau-

tiful drive N.W. to (10 m.) *Ceres* (2355 ft.), a good centre for excursions. Road also S.W. to (10 m.) *Viù*, a good point for the ascent of the *Roccamalone* (Rte. 1).

ROUTE 4.

TURIN TO CUORGNÈ.

Miles.	Stations.	Routes.
	Turin . . .	1
11	Settimo . . .	2
20	Bosconero	
25	Rivarolo	
	2 Ozegna	
	5 Castellamonte	
30	Valperga	
32	Cuorgnè	

For the Rly. from the Central Stat. (D. 5) as far as **Settimo**, see Rte. 2. Hence N. across the plain to **Rivarolo**, at the foot of the mountains. Here the line divides, the rt. branch leading to **Castellamonte**. [Omn. to ($2\frac{1}{2}$ hrs.) *Vico*, and ($1\frac{1}{2}$ hr.) *Ivrea*.]

1 m. E. of *Ozegna* (Omn. 35 c.) is **Castello d'Agliè**, the favourite country residence of King Carlo Felice. It contains a small collection of Roman antiquities, chiefly from the excavations made at *Veii* and *Tusculum* by Maria Cristina, widow of Victor Emanuel I. The l. branch proceeds to **Cuorgnè**, a prosperous manufacturing town at the opening of *Val Locana*. Good-carriage road ascending the *Orco* to (3 m.) **Ponte** (1590 ft.), with a large cotton-mill, most beautifully situated at the junction of the *Soana* and *Orco*, and surrounded by numerous points of view. N. runs the highly picturesque *Val Soana* to (4 hrs.) **Ronco** (3100 ft.). The high road continues N. to (11 m.) **Locana**, (19 m.) **Noasca**, with a fine *waterfall, beyond which it traverses the striking gorge of the **Scalare di Ceresole*, and reaches (23 m.) **Ceresole** (4865 ft.). Here is a well-managed *Stabilimento* and a favourite summer Pension. Mule-path N. to *Villeneuve* by the (5 hrs.) *Col de la Croix de Nivolet*

(8625 ft.), thence to (2 hrs.) *Pont* (7000 ft.), near which is a fine view of the *Grand Paradis* (13,300 ft.). 2 hrs. further is *Valsavaranche* (4950 ft.), and 4 hrs. lower down *Villeneuve* (p. 39).

ROUTE 5.

TURIN TO AOSTA AND COURMAYEUR, BY
IVREA.—RAIL AND CARRIAGE-ROAD.
—THE VAL D'AOSTA.

Miles.	Stations.	Routes.
	Turin	1
18	Chivasso. . . .	2, 15
27	Caluso	
29	Candia	
31	Mercenasco	
33	Strambino	
39	Ivrea (Buffet)	
	20 Santhià	2
41	Montalto Dora	
43	Borgofranco	
45	Tavagnasco	
47	Quincinetto	
49	Pont St. Martin	
51	Donnaz	
53	Hône Bard	
56	Verrès	
60	Montjovet	
63	St. Vincent	
65	Châtillon	
68	Chambave	
72	Nus	
75	St. Marcel	
77	Quart Villefranche	
82	Aosta	

Turin is described in Rte. 1, and the Rly. as far as

18 m. Chivasso Junct. in Rte. 2.

Here a branch line turns N., through the valley of the *Dora Baltea*, to

27 m. Caluso (9000). Beyond Caluso is a short tunnel, on emerging from which a view is obtained on the rt. of the little Lake of Candia, while on the E. stretches the horizontal ridge of *La Serra*.

29 m. Candia (2500), rising on hills above its lake.

31 m. Mercenasco, with a restored château,

33 m. Strambino, with numerous villas. The curious profile of the *Serra* is still on view on the rt.

39 m. Ivrea (770 ft.), a walled town (11,000), at the entrance of the Val d'Aosta. The approach to it is picturesque, across the deep bed of the *Doire*, which flows below the *Porte de Turin*. Here large markets are held, to which cheese and other pastoral produce of the Alps are brought. The town has some *cotton-works*.

There is an interesting *old Castle*, degraded into a prison, and disfigured with modern windows, &c. The battlements and machicolations of its brick towers remain.

This city, the seat of a bishop, is the southern gate to the Val d'Aosta. It is of great antiquity, and mentioned by many ancient authors under the name of *Eporedia*. Strabo says that when the brave people of the Val d'Aosta were subdued, the unfortunate Salassi, made prisoners by Terentius Varro, were here sold as slaves by public auction to the number of 36,000. The Marquis of Ivrea was in the middle ages a powerful potentate.

The hills at the mouth of the valley below the town are the moraines of an extensive glacier. The *Dora Baltea* (Fr. *Doire*) is so called to distinguish it from the *Dora Riparia*, which descends from Mont Cenis to Turin. [Steam Tramway S.E. to (20 m.) Santhià.]

On leaving Ivrea, the Rly. crosses the *Dora* and passes through a tunnel. Fine view of the town and Monte Bolegno, the ancient moraine. The small isolated hills, often crowned by picturesque towers and walls of feudal castles, are pretty features of a wooded landscape which has the Alps for background.

41 m. Montalto Dora. On a mound to the rt. stands the old *Castle of Montalto*, well preserved and picturesque in form.

43 m. Borgofranco, where the valley contracts, and the scenery becomes more Alpine.

45 m. **Tavagnasco-Settimo Vittone.** Ruined castle on the l.

47 m. **Quincinetto.** Pleasing glimpse of a valley which opens to the N.

49 m. **Pont St. Martin** (1105 ft.), finely situated at the entrance to the Val de Lys, which runs up to the glaciers of the Lyskamm and Monte Rosa (*Handbook for Switzerland*).

The lofty arch spanning the Lys (about 20 yards higher than the new bridge) is one of the finest Roman works of its class in the valley; it now serves as a passage to the Val de Lys, the road to Aosta being carried over a modern bridge.

After crossing the Lys, at a short distance from its confluence with the Doire, the Rly. reaches

51 m. **Donnaz**, where a Roman road pierces the rock, and a milestone measures XXXII. MP. A tolerable wine is grown here.

A path leads up from the Church to Dalbard, the village through which Napoleon passed part of his army to avoid Fort Bard.

The Rly. now threads a defile on the l. bank of the Dora. Tunnel under the heights of Fort Bard.

53 m. **Hône Bard** (1150 ft.). Fine view looking back towards the fortress which commands the valley.

***Fort Bard** (1530 ft.) is celebrated for the check of 8 days which it gave to the advance of the French army under Bonaparte, in 1800.

At that time the road ran through the village under the fort. It was the key of the valley and garrisoned by only 400 Austrians, yet such was the strength of the position that Bonaparte almost despaired of carrying it, and a few days more must have starved his army into a retreat. But this was averted by placing a gun above the precipices of Dalbard. Thus the French checked the battery which covered the approach to the Fort, and the army passed by night, dragging their cannon through the street laid with straw, to prevent the noise alarming the garrison. Another gun was then raised to a belfry which com-

manded the gate of the fort; and the Austrians, fearing an assault, surrendered. Upon such slight occurrences the fate of Europe turned. As the French army would have devoured all the supply of the Val d'Aosta in a few days, it must have retreated; and the battle of Marengo, one of the most brilliant events of French history, would not have occurred. The fort has been greatly strengthened.

[1. opens out the valley of *Champorcher*, through which a path leads, by the village of *Pont Bosel*, to the *Col de Champorcher*, in 6 hrs., and by the Val Soana (p. 34) to Ponte in Val d'Orco (*Handbook for Switzerland*).]

Above Bard the main valley is narrow, and offers little variety in ascending by the deep and rapid course of the Doire to

56 m. **Verrès** (1210 ft.), situated at the entrance to the *Val Challant* (*Handbook for Switzerland*).

The large square keep of the *old Castle* overhangs the Val Challant. Fine view. There is a convent of Augustins (St. Gilles) here. 20 min. walk across the Dora is the *Château of Issogne*, built by Prior G. de Challant in 1480: richly decorated within. It has been restored and is inhabited. To the rt. rises the pyramidal Becca di Vlou (9950 ft.).

Above Verrès the valley widens, and the little plain of the Doire, covered with sand and stones, shows the occasional violence of the torrent.

60 m. **Montjovet**, in a deep *ravine, through which the Doire has found its natural channel. The Rly. ascends high above the river in many places, cut out of the rock, which overhangs the foaming torrent. Above are the ruins of the *Castle of St. Germain*, placed so as to command the pass.

The very ancient pass of *Mont Jovet*, traversed by the high road, was probably a Roman work, though a modern tablet denies them the credit. It was repaired by the inhabitants of Aosta. The wine in its neighbourhood is celebrated. From the head of the pass the view down the valley

is very striking. Towards the W. the finest part of the Val d'Aosta extends to the *Cité*, as Aosta is called.

63 m. **St. Vincent**, near which a remarkable broken bridge over a ravine is seen on the rt. It is called the **Pont des Salassiens*, and is a Roman work. From its parapet one of the most beautiful scenes in the valley is presented on looking towards Châtillon, including among its objects the Château d'Ussel and other ruins.

Here is a *Bath-house*, supplied from a mineral spring in the chestnut-forest above; on the path to the *Col de Jon*, Brussone, and Gressoney.

Two tunnels lead to

65 m. **Châtillon** (1490 ft.). The town stands 300 ft. higher. The bridge over which the high road passes is a fine single arch, thrown across a deep gulf. From it are seen, further down the torrent, the remains of a *Roman bridge*, also a single, and still an entire arch; and immediately over it another bridge, now superseded.

In the depth of the gulf, and a little up the stream, are forges, strangely placed there, for the sake of the water-power in working the tilts; a wild path leads down to them, and the view of the bridges from the bottom of the ravine forms a striking scene.

Here is the opening of the Val Tournanche and the path to the Col de St. Théodule (*Handbook for Switzerland*). To Val Tournanche, $4\frac{1}{2}$ hrs., mule 10 fr.; to Breuil 7 hrs., mule 15 fr. Guide to Zermatt 20 fr.

Châtillon and the beauties of its valley are best seen from the Church. Above is the fine Castle of Count Christin d'Entrèves. On the opposite side of the Doire, the ruin of *Château d'Ussel* (14th cent.) rises in the foreground.

Above Châtillon the same rich scenery prevails, interrupted here and there by traces of destruction, caused by torrents.

68 m. **Chambave**, celebrated for its wine, one of the richest in Piedmont.

The vineyards of the Val d'Aosta have a great reputation, and are cultivated up to 3000 ft. above the sea. Hemp, Indian corn, and fruit-trees fill the valley like a garden. A viaduct and two bridges across the Dora lead to

72 m. **Nus** (Nona Lapis), a poor village, with the ruins of a château. On the l., opposite the entrance of the Val S. Barthélemy, is the picturesque castle of Féris.

[Three passes lead from the *Val S. Barthélemy* to the Valpellina. The least difficult is that which crosses the *Col de Vessoney* to Oyace (*Handbook for Switzerland*). An easy pass, called the *Fenêtre de S. Barthélemy*, goes from the village of the same name to Antey in Val Tournanche. The Piedmontese government-map is useless in this district.]

75 m. **San Marcel**. Near this are copper-mines, and the remarkable *Fontaine Bleue*, impregnated with copper.

77 m. **Quart Villefranche**. The *Château Quart* (2485 ft.) is seen high on the mountain side; a path leads to it from near Villefranche, and down on the other side to Aosta, both affording beautiful views. The château is now a hospital.

82 m. **AOSTA** (1970 ft.), a city of 7700 inhab., in a most striking situation,—a deep rich valley, surrounded by lofty and snow-capped mountains, which peer down into its squares and streets. It stands at the foot of the Great St. Bernard, on the junction of the Buttier with the Doire. A beautiful feature in the view from it is the snowy Ruitor.

Aosta, the *Augusta Prætoria* of the Roman itineraries, claims a high antiquity. It was known under the name of *Cordèle*, as the chief city of the Salassi; but its history earlier than its conquest by Terentius Varro, a general of Augustus, is not to be relied on. The Romans captured it 28 years B.C., and reduced its inhabitants to captivity. Augustus rebuilt the city,

gave it his own name, and a garrison of 3000 soldiers. The remains of large public buildings attest its importance at that time, and though much inferior in beauty and extent to those of the S. of France, they will be viewed with interest.

In the main street at the E. entrance of the town is a **Triumphal Arch**, in tolerable preservation, decorated with 10 Corinthian pilasters supporting a frieze of Doric triglyph. It was erected in honour of Augustus, and is one of the finest of the remains.

About 200 yards to the E. of the arch, in a narrow street, is a **Roman Bridge**, which once spanned the Buttier, though now 100 yards E. of it. It is buried to a considerable depth by soil. A conduit of water runs under it, and by its side a path; the arch is a fine piece of masonry.

The plan of Aosta, like that of other Roman cities, was a square, and the chief streets crossed in the centre. The triumphal arch stood outside the town, in front of the chief gateway. This, the ancient *Porta Prætoria*, now *Porte de la Trinité*, is still in good preservation, though much of the casing of hewn stone has been removed. It has two façades, with a square space between, each façade composed of three arches—that in the centre being much the larger.

The **Roman walls** remain entire throughout their extent, though the masonry is partly defaced; they are flanked with towers, some of which are perfect, and are most accessible and in best preservation on the S. side of the town.

The straight wall of a Theatre is visible above the houses in the Market-Place.

There are three curious mediæval towers: *la Tour de Bramafam*, planted on the S. wall, 11th cent.; *la Tour du Lépreux*, on the wall, the scene of Xavier le Maistre's well-known tale, and *la Tour des Prisons*.

In the N.E. angle of the walls, in the Garden of the Nuns of St. Joseph, are remains of an **Amphitheatre**, consisting of 8 arches of the outer arcade.

A street at the side of the H. de

Ville leads to the **Cathedral** of SS. Gratus and Jucundus, of ancient foundation. The wide apse is flanked by two stately towers, as old as St. Anselm. The interior is very plain. The arches rest on the original square piers. On the N. side is an apsidal chapel of the 14th cent., and a late Gothic cloister (1636). In the choir are mosaic pavements, 12th cent.; at the side of the altar the tomb, with mailed effigy, of Thomas II. of Savoy, Count of Flanders (1259); also tombs of several bishops. Beneath the choir is a Romanesque crypt with Roman capitals. The *Sacristy* or *Tresor* contains silver shrines of St. Gratus and St. Jucundus, surrounded by statuettes; a brooch for a stole, set with an antique cameo; a silver bust enclosing a jaw of John Baptist; and an ivory diptych carved with a figure of the Emperor Honorius (408), and numerous missals. The Gothic Church of **St. Ours**, in the suburb E. of the town, possesses a detached Romanesque tower and cloister, with the history of Jacob and Esau carved on the capitals: within are some fine stalls of carved oak, and attached to it is the **Priory**, a picturesque edifice, 15th cent., in Renaissance style, with an octagon tower, and a chamber painted in fresco, well preserved.

The **Hôtel de Ville** is the headquarters of the Italian *Club Alpino*, to which members of foreign clubs are welcomed. In front of it is a Statue of Dr. Cerise. Aosta is the seat of a bishop and the station of a military district. Near the Stat. is a fine bronze Statue of Vittorio Emanuele, attired for the chase (1886).

Anselm, archbishop of Canterbury, was born at Aosta in 1033. An inscribed stone records the flight of *Calvin* from Aosta in 1541.

St. Bernard, whose name is immortally associated with the mountain pass between the valleys of the Rhone and Doire, was archdeacon of Aosta; and his personal knowledge of the exposure and suffering incidental to a passage of the Alps, led to his establishment of the celebrated Hospice upon a permanent footing.

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London; John Murray, Albemarle Street.



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A street at the side of the H. de

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EXCURSIONS.

a. The ***Becca di Nona**, 8415 ft. above Aosta, and nearly S. of it, commands one of the finest panoramic views in the Alps. Mule path, 6 hrs. up, 5 hrs. down.

After crossing the Doire, the path mounts rapidly to *Charvensod*, whence Aosta is well seen, with Mont Vêlan and the Combin as background; soon afterwards Monte Rosa, and still later the Matterhorn, come into sight. From Charvensod for 3 hrs. the path lies through beautiful woods and meadows, with clear streams and waterfalls, past the hermitage of St. Grat, the hamlet of Chamolé, and over a ridge to the Alp of *Combœ*, where the late Chanoine Carrel fitted up a chalet as a Refuge. Hence the path is good to the summit (10,385 ft.). From the topmost pastures the path may be easily lost, as it passes into the ravine between the Becca and Mont Emilius, as if the latter were the object of ascent; but it is well worth while to follow it, as the direct ascent, though shorter, is very steep.

The view embraces the whole range of Mont Blanc and Monte Rosa, together with the Vêlan, Combin, Dent Blanche, Weisshorn, and Mischabel; to the S. the Grand Paradis, Grivola, &c., and close at hand *Mont Emilius* (11,677 ft.). A panoramic view and full account has been published by M. Carrel at Aosta. There are other ways up the mountain; one said to be very beautiful (l. from Charvensod) by the glen of the *Dard*, which at the head of the valley leaps in a cascade into a little amphitheatre under the crags of the Becca. A longer but charming expedition is to cross the mountain by the *Col d'Arbole* (9300 ft.) to *Cogne*. It can be done by sleeping at Combœ, or, in one long day, from Aosta. The course to the col from the top of the mountain (2½ hrs.) is about S. and the descent to the *Cogne* valley lies by the *Chalets d'Arpisson*, most beautifully situated, with commanding view of the Grivola.

b. Pont d'Ael and Roman aqueduct, at the entrance of Val de *Cogne*,

with view of the Grivola (2½ hrs.). Carriage to *Aimaville* (*Handbook for Switzerland*).

c. *Châtel Argent* (2 hrs.), fine view of the valley; *La Fontaine de Siloe* (¾ hr.), in a gorge above Pont-Davisod.

d. The *Hospice of St. Bernard* is about 5½ hrs. distant, and Martigny 11 hrs. further.

The inhabitants of the Pays d'Aosta speak a barbarous patois, but most of them can converse in French, more or less. The beautiful valley is afflicted with cretinism and goitre, more perhaps than any other in Piedmont. The peasantry appear a squalid and filthy race, generally stunted and diseased. Of the whole population in the neighbourhood of Aosta, 1 in 50 is a cretin; and above half are more or less goitred. Some of these are horrid objects, with tumours as large as their heads appended to their throats.

The extreme dirt of the houses, villages, and persons of the peasantry would be sufficient to account for any amount of disease; but it is remarkable that in the spots they select, these dreadful maladies seem to be capricious. At St. Vincent they prevail; at Châtillon, at Courmayeur, and at La Thuile they are almost unknown; at Ivrogne and Arvier they are most prevalent.

Dil. to *Pré St. Didier* (2½ frs.) twice daily. Carriage to *Courmayeur*, 3 persons, 15 frs. Dil. 6 fr.

6 hrs. S. of Aosta is *Cogne* (5000 ft.), an admirable centre for Alpine excursions.

On leaving Aosta the carriage-road crosses the open plain through rich vegetation.

4 m. *Château de Sarre*, belonging to the King of Italy; nearly opposite is the *Château d'Aimaville* (Comte de Castiglione), with a turret at each angle.

At *St. Pierre* there is a picturesque château, and a good view of the N. arête of the Grivola. A fine scene is presented on the approach to *Ville-neuve*, where the vast rock above the

town is surrounded by the Châtel-Argent, backed by the snowy Alps at the head of Val Savaranche. The river is crossed to reach the little town of

8 m. Villeneuve, where the iron ore of Cogne is smelted. Near this the valleys of Savaranche and Rhêmes open from the S. Mule-path to (13 hrs.) Ceresole (see above). Above Villeneuve the valley narrows and becomes much more wooded, the walnut-trees forming in some places almost a forest, especially near

12 m. Arvier. Here the vineyards are celebrated.

A bridge is thrown over the torrent of the Grisanche, which here flows into the Doire from the Val Grisanche on the S. The road enters a narrow gorge to reach Pierre-Taillee, a picturesque defile, high above the bed of the Doire. From the summit of this gorge, Mont Blanc at the head of the valley closes the scene. The road crosses deep rifts in the mountain side. The pass was once closed by a gate.

The road now descends rapidly to the Doire, which it crosses, and thence continues on the l. bank to

19 m. La Salle, a dirty narrow village, in which, however, is preserved the name of the ancient people of this valley, the Salassi; many traces of its antiquity have been found in and around. On a hill are the ruins of the feudal Castle of Chatelard.

The road crosses the Doire to

21 m. Pré St. Didier (3280 ft.), situated in meadows, and commanding a fine view of Mont Blanc.

[Here the ascent of the Little St. Bernard begins (*Handbook for Switzerland*).]

Behind the village are some prettily placed Baths, much frequented by Italians during July and August. Beyond the baths a path leads to the mineral springs (92°) up a ravine which will remind the visitor of Pfäfers. Rugged precipices nearly close the cleft in the mountains, down

which the stream of the torrent La Thuile from the Rutor and Little St. Bernard forces its way.

The road makes a wide sweep, to reach

Courmayeur (4100 ft.), 24 m., at the head of the Val d'Aosta, which above St. Didier is called the *Val d'Entrèves*. The village stands at some height above the Doire, and near the confluence of its two branches, which descend from the Col Ferrex and the Col de la Seigne, along the S. side of Mont Blanc. To the W. is *Mont Chétif*, to the E. *Mont de la Saxe*, while the *Aiguille du Géant* and its glaciers, high above *Mont Fréty*, seem to close the valley. The summit of Mont Blanc is concealed by *Mont Chétif*, but half-an-hour's walk discloses the chain from the "Monarch" to the Grandes Jorasses, and from Courmayeur the whole course of the route leading to the Col du Géant is to be traced.

Courmayeur is much frequented in summer for the sake of its mineral waters. The spring of La Victoire is 1½ m. S.W.; its waters (54°) are impregnated with carbonic-acid gas, sulphate of magnesia, and a little iron. La Marguerite is 12° higher.

The baths of *La Saxe* are about 1 m. beyond Courmayeur, and somewhat rough.

The guides and mules were placed in 1860 on the same footing as those at Chamouni, except that, on payment of a small fee, the traveller is able to select whom he pleases. The charges are 6 fr. a day; 3 fr. for ½ a day. Special Tariff:—Cramont, 6 fr.; *Mont Chétif*, 6; *Mont de la Saxe*, 6; *Gl. de Brenva*, 3; *Jardin da Miage*, 6; *Col Chécruit*, 5 (by *Lac Combal*, 6); *Col de la Seigne*, 6; *Orsières*, by *Col de Ferrex*, 12; *Col du Géant* and back, 12; *Chamouni* by *Cols de la Seigne* and *Bonhomme*, in 2 days 27, in 3 days 30; by *Col du Géant*, 45; by *Col de Miage*, 40; by *Col du Mont Tonda*, 25; by *Mont Blanc*, 100 each guide.

a. Ascent of the Cramont.—An excursion which no visitor to Cour-

mayeur should fail to make if the weather be favourable, for no spot in the Alps will afford him so fine a view of Mont Blanc, or a more glorious panorama.

Carriage-road to (3 m.) Pré St. Didier, then ascend by the Little St. Bernard road (*Handbook for Switzerland*) for about $\frac{1}{2}$ hr. to a path which strikes to the rt. among the larches, and mounts through them past several clusters of chalets for about 2 hrs. Mules cannot go beyond the wood, and from this point there is about $1\frac{1}{2}$ hr.'s climb to the summit; total, 5 hrs. There is a more direct but difficult path for pedestrians.

The highest point (9059 ft.) is the outer edge of a large slab or flat mass of rock, sloping at an angle of 20° towards the S.; the upper end of this mass actually overhangs the rocks below. In these savage cliffs chamois are sometimes seen.

Hence the entire mass of Mont Blanc is open to the observer: from the peaks which bound the Col de la Seigne to those above the Col Ferrex, every aiguille and glacier in this line of nearly 20 m. is seen, within an angle of 150° . The depths of the Allée Blanche are concealed by some low intervening mountains, the W. bases of the Cramont.

Towards the E. the Val d'Aosta forms a beautiful vista, and the Doire appears like a thread of silver. Farther E. rise Monte Rosa and the Matterhorn. Looking S.E., directly down the line of ascent to the Cramont, the Camp of Prince Thomas, and the table-land above the precipices of the valley of La Thuile, appear to be immediately beneath. Above and beyond them lies the glacier of the Rutor, one of the finest objects within the view; this is connected with the glaciers at the head of the valleys of Cogne, Savaranche, de Rhêmes, and Grisanche.

Towards the S. is the pass of the Little St. Bernard, guarded by the Belvedere, the Valézan, and other mountains.

Towards the Great St. Bernard the course may be traced of the pass of

the Seréna from Morgex to St. Remy. The hospice is not visible, but Mont Vélán and the Grand Combin are seen beyond it.

The traveller who proposes to make a visit to the Cramont a part of his day's journey to Bourg St. Maurice, should start very early, and direct that the mules be sent across the pasturages to chalets which lie in his way to La Balme. He will thus gain time in ascending the valley, though the descent to the hamlet of Eléva, down a steep and rugged path over loose stones, is fatiguing. La Balme is in the valley, about an hour's walk above the spot at which the track turns up towards the Cramont; and there is no object of interest missed between the two places. The name Cramont is said to be a corruption of Grand Mont.

b. The Col de Chécruit, which affords a splendid and uninterrupted view of the chain of Mt. Blanc and the Allée Blanche, lies due W. of Courmayeur, and may be reached by mule path in 2 hrs. Cross the Doire, pass through the village of Dolina, and along the N. side of the ravine for about $\frac{1}{2}$ hr. from Courmayeur; when the path ascends the side by a series of steep zigzags past a little oratory on a rock (1 hr.); up slopes of grass, a narrow stony path, and then pastures, is another hr. to the col (6542 ft.). The best view is obtained from a rocky eminence on the rt. No guide is necessary. [A footpath about $\frac{1}{2}$ hr. below the col, leads in $1\frac{1}{2}$ hr. to *Mt. Chétif*, or *Monte Dolina*, and *Pain de Sucre* (7671 ft.), commanding a fine view, but not equal to that from the Cramont.] Instead of descending at once through the pine forest into the Allée Blanche, it is best to keep along the slope of the mountain above the Lac de Combal (*Handbook for Switzerland*). Fine view of Mont Blanc and the Glacier de Miage. Guide advisable. From Lac de Combal to Courmayeur, by the Allée Blanche, $2\frac{1}{2}$ hrs.

c. Mont de la Saxe, $2\frac{1}{2}$ hrs., N.E. of Courmayeur, easily accessible,

commands a glorious near view of Mont Blanc, and a prospect in some respects finer than that from the Cramont, but less panoramic; the Rutor, Grivola, and other peaks of the Cogne range are well seen. After passing the baths of La Saxe, the track to the rt., leading into the Val Ferrex, is followed for a short distance, and then the ascent begins by an easy path, which gradually reaches the summit: this is a sort of undulating plateau, in which no single point much overlooks the rest. The finest view is from the E. end, called *Trossé Blanc* (8435 ft.).

The **Glacier of La Brenva** is best approached from the N. side, through the village of *Entrèves*. From thence visit the cavern at the foot of the ice, and then ascend by a rough goat-track, which leads to a plank thrown over a torrent which is otherwise awkward to pass. Above this there is no difficulty in selecting a spot by which to mount the glacier, here free from crevasses. Immediately opposite rises *Mont Péteret*, a magnificent buttress of Mont Blanc, sustaining its central mass on the S. It is easy to cross the glacier and approach the base of this pinnacle, which rises nearly 7000 ft. above the spectator. The traveller may return by the enormous moraine which the glacier has borne down into the Allée Blanche, or follow the glacier to the point where it bridges over the Doire and abuts against the rocks below the chapel of *Notre Dame de la Guérison*, then taking the regular path from the Allée Blanche to Courmayeur. The chapel itself, 50 min. walk from Courmayeur, is a splendid point of view for Mt. Péteret and the Glacier de Brenva. [By the E. branch of the Brenva Gl. and *La Tour Ronde*, a comparatively easy pass was made to the Glacier du Géant in 1867.]

Mont Fréty, 2½ hrs. from Courmayeur, at the southern base of the *Col du Géant* (*Handbook for Switzerland*). From thence, or even from Courmayeur, a mountaineer will find no difficulty in reaching the summit of the Col, which is interesting, as

well for the magnificent view which it commands as for its associations with the history of Alpine adventure since the time of Saussure. On this route in Aug., 1860, three English travellers and one of their guides—Frédéric Tairraz, of Chamouni—were lost. The disaster arose altogether from the fact that the rope to which the tired travellers were attached was not likewise fastened round the body of each guide, but merely held in one hand. In such a position, if one or more of a party slip on difficult ground, the guides have not their arms free to use the axe, and, to save themselves, they let go the rope. From the col there is a boundless view of glaciers and mountain chains to the S., among which the *Grand Paradis* rises with imposing effect.

Another commanding point for Mt. Blanc lies just E. of Courmayeur, opposite Mt. Chétif. This is the *Col du Sapin*, reached in 2½ hrs. by the valley between Mts. Saxe and Carmel. Descent on the E. side of Mt. Saxe to the Val Ferrex. By this col the Great St. Bernard has been reached in 8½ hrs. from Courmayeur. The route passes on the rt. the *Grande Rossère* (10,904 ft.), and crosses *Col d'Artéréva* (2½ hrs.), *Col Bellecombe* (½ hr.), and *Col de St. Remy* (1 hr. 20 m.). For nearly the whole distance the chain of Mt. Blanc is full in view.

Another fine excursion is by the Allée Blanche to the **Glacier de Miage**, ascending in some way, for a view of the ice cascades which circle round its head and fall a vertical height of 2000 ft. This glacier has two important tributaries—the *Glacier du Mt. Blanc* and *Glacier du Dôme*. Over it lies the pass of the

Col de Miage (11,076 ft.), the second of the two important glacier passes between Courmayeur and Chamouni, the other being the *Col du Géant*. It is, however, difficult, and only suited to first-rate mountaineers; 16 hrs. are generally allowed from the Cantine de la Vauzal, at the foot of the *Glacier de Miage*, to Chamouni. The ascent from

the glacier is by the crags on the W. side, and along a ridge N.E. to the *col*, which lies between the *Aig. de Bionnassay* (13,324 ft.) and *Aig. de Miage*. From this ridge Mr. Birkbeck in 1861 slipped 1800 ft. on the N. side, escaping by a marvel, and saved from the subsequent effects of the fall only by the skill and care of his companions, Messrs. Leslie Stephen and Hudson. The descent is made by rocks on the rt. or N.E. side of a snow couloir, and at the base over a Bergschrund. The N. Glacier de Miage and its moraine are then traversed either to the Alp below them for Contamines, or to a point above the Chalets de Miage, from which the ridge to the rt. can be crossed by the *Col de Tricot* to the foot of the Glacier de Bionassay. Thence by the path of the *Col de Voza* to Chamouni. In the reverse direction the traveller generally sleeps at the Chalets de Miage, on the N. bank of the glacier.

The *Col du Mont Tondou* (9204 ft.) is a convenient short-cut on the way to Chamouni by the Cols de la Seigne and Bonhomme, but suited only to those who have some experience of ice. It is called 11 hrs. from Courmayeur to Contamines, but there are nearer quarters at the Pavillon de Trélatête. From the head of the Col de la Seigne the pass is seen to the rt. under *Mont Tondou*, but to turn the walls which fence in the Alp it is first necessary to mount awhile N.E. towards the *Aig. de Glacier* (12,011 ft.). The track then bears l. along the mountain side to the small *Glacier de Lancettes*, which is ascended to the final rocks. These are steep but otherwise easy. In the view from the Col, Mt. Pourri and other Graian peaks rise grandly, and Mt. Blanc is seen in all his majesty. The descent is by a small glacier to the great stream of the *Glacier de Trélatête*, which is traversed as far as the ice-fall, when the moraine and rocks on the rt. or l. bank are followed to the *Pavillon de Trélatête*, 1 m. from Contamines.

Mont Blanc has been frequently

climbed from the Courmayeur side via Col du Géant, and the ascent was facilitated by a hut under the *Aig. du Midi*, but this is now little better than a ruin. From the spot where it stands, the Corridor can be reached in $4\frac{1}{2}$ hrs., by the Tacul and Mont Maudit. This was the route by which Messrs. Hudson and Kennedy attempted, without guides, to scale the mountain. They were defeated by bad weather. Mont Blanc has also been ascended from the Glacier de Brenva by a buttress and its sharp icy arête. By these the steep névé was gained, and a turn to the rt. led to the Corridor. This is a formidable ascent, but in 1872 an easier route was found by Mr. T. S. Kennedy. It lies up the Glacier du Mont Blanc, the most southerly tributary of the Glacier de Miage, and presents no unusual difficulties.

A peak of the *Grandes Jorasses*, called the *Dôme*, was ascended in 1865 from Val Ferrex by Mr. Whympers. This wild and precipitous range is said to be the lost home of the *bouquetin* in the chain of Mt. Blanc.

ROUTE 6.

TURIN TO SAVONA, BY BRÀ, CHERASCO, AND CEVA.—RAIL.

Miles.	Stations.	Routes.
	Turin . . .	1, 2, 3, 7
5	Moncalieri	
8	Trofarello . . .	11
	6 Chieri	
13	Villastellone	
18	Carmagnola . . .	9
32	Brà	12
36	Cherasco	
41	Narzole	
43	Monchiero Dogliani	
51	Carrù	10
63	Ceva	
	7 Bagnasco	
	16 Garesio	
	17 Trappa	
74	Cengio	
79	San Giuseppe di Cairo	13
88	Santuario	
92	Savona	122

Turin is described in Rte. 1.

From the Central or *Porta Nuova* Stat. the line follows the l. bank of the Po, and crosses it before reaching

5 m. **Moncalieri** (Rte. 11). Here the Rly. turns S.E. to

8 m. **Trofarello** Junct., whence a branch line runs E. to **Chieri**, which is also connected with (18 m.) **Turin** by a good carriage-road. [It passes through *La Madonna del Pilone* (Tramway so far), and then ascends the Collina south of the Superga to *Pino*, on the highest part of the range, from which there is a splendid view of the Alps. It then descends for 4 m. to

CHIERI (the ancient *Carrea Potentia*), one of the most ancient manufacturing towns in Europe (12,000). The fabrication of fustians and cotton stuffs dates from 1422, and upwards of 100,000 pieces were annually made towards the middle of the 15th cent. The manufactories still exist, and also some silk-works. The Church of **S. M. della Scala**, erected in 1405, is one of the largest Gothic buildings in Piedmont. Annexed to it is an ancient baptistery, said to have been a pagan temple.

S. Domenico, built in 1260, has some good paintings by *Moncalvo*. The convent once contained a singular inmate. In Oct. 1864, the knights of Malta captured a Turkish galley, on board of which was one of the sultanas of Ibrahim, the then reigning Padishah, with her son, the young Osman. The boy was educated at Rome; but it was judged expedient to send him to France, when, chancing to stop at Turin, he determined to become a Dominican friar, and he entered this convent, where he professed under the name of Padre Domenico Ottoman di San Tommaso. Some members of the Broglia family, who belonged to the neighbourhood, and among them Francesco Broglio, who served under Louis XIV., ancestor of the family of de Broglie in France, are buried in this church.]

On leaving Trofarello the line turns S. to

13 m. **Villastellone**, at the junction of the Molinasso and Stellone torrents. [A road of about 6 m. leads W. from this stat., crossing the Po, to

Carignano (7800). Steam Tramway to *Turin*, *Carmagnola*, and *Saluzzo*. The country is beautiful, dotted with villages and hamlets, and producing much silk. *San Giovanni Battista*, built by Count Alfieri, has a noble façade. Reliefs of the four Doctors of the Church adorn the entrance. *Sta. Maria delle Grazie*, annexed to a monastery of Franciscan friars, was endowed by the Duchess Bianca Palæologus, wife of Duke Charles I., and contains her monument. She was the daughter of William IV., Marquis of Montferrat; as a widow, Bianca was distinguished for her *gentilezza* and beauty; and Bayard, who had been brought up as a youth in the household of the duke, gained great honour in a tournament held before her in this place when she was becoming advanced in years. Carignano was in possession of the Duke of Saxony in 1418, and was strongly fortified in 1510. In 1650 it was granted as an appanage, with the title of a principality, to Thomas, second son of Charles Emanuel I., from whom the present reigning family of Sardinia is descended.]

18 m. **Carmagnola** (4000). The Church of *Sant' Agostino* is Gothic, though much altered. The Campanile, with its pointed spire, is the most unchanged portion. In the cloister are the remains of the tomb of James Turnbull, a Scottish *condottiere* in the French service, who died here when the army was returning from Naples in 1496. The collegiate Church of *SS. Pietro e Paolo* was consecrated in 1514. Carmagnola stood on the extreme frontier of the marquisate of Saluzzo, and, as the border town, was defended by a strong *Castle*, of which only one

massive tower remains, now forming the steeple of *San Filippo*. The walls are upwards of 7 feet thick. It was built in 1435; and the city, when the marquis required an aid, gave him his choice, 300,000 bricks or 300 ducats. Bricks now cost in Piedmont 35 fr. per thousand. The female peasantry here are gaily dressed, wearing round their necks rows of large metal beads, often of gold, which are manufactured in the town. The name of Carmagnola is associated with the horrible orgies of the French Revolution, because a large number of the recruits then enrolled were Savoyards from this neighbourhood, but the inhabitants most sturdily disclaim the disgrace of being the inventors of the too celebrated "Danse de la Carmagnole," the prelude to so many fearful tragedies. Steam Tramway to *Turin*.

Here was born, in 1389, the celebrated *condottiere* Francesco Bussone, the son of a poor herdsman, who became so renowned under the name of Conte di Carmagnola. He began his career in the service of Filippo Maria Visconti, Duke of Milan, and, rapidly rising in power, he served his master most effectually, regaining a great part of Lombardy, and of the dominions of Giovanni Galeazzo, which had escaped from his successor. Suspicions of his loyalty were entertained by the Duke; Carmagnola was banished, his property confiscated, and his wife and children cast into prison. He then entered the service of the republic of Venice, by which he was appointed generalissimo. He conquered Brescia for it from the Duke of Milan; and at the battle of Macalo, in 1427, he entirely routed the ducal army. But the aristocracy of Venice, as suspicious as the despot of Milan, also distrusted the soldier bound by no tie of allegiance; and having seduced him to Venice by a vote of thanks and confidence, he was cast into prison, tortured, and beheaded on the 5th May, 1432, "between the two columns" in the Piazzetta of San Marco. The plot of one of Manzoni's tragedies is drawn from his life.

32 m. Brà Junct. (13,000), in the vale of the Stura. The Church of *Sta. Chiara* was built in 1742 by

Vettone. A fine avenue leads to the *Santuario della Madonna de' Fiori*. According to the legend, a miraculous appearance of the Virgin in the copse hard by, on the 29th of Dec., 1336, was the means of rescuing a peasant girl from the daggers of assassins; since which event the sloe-bushes with which the copse abounds are said to flower three times in the year—in spring, autumn, and the depth of winter. Important pilgrimage on the 8th of Sept. The *Grotta del Russo* is a curious little Chapel, hollowed out of the tufa.

The line continues in the plain of the Stura, crossing that river 3 m. farther to

36 m. Cherasco (10,000). The quadrangular form of this town indicates its position upon the site of a Roman town. At each end of the principal street is a modern arch. Of the five churches, three—*San Pietro*, *San Martino*, and *San Giorgio*—are Gothic; another, the *Madonna del Popolo* (1693–1702), has a good cupola. In the *Palazzo del Comune* are some paintings by *Torricco*. There are others in the *Palazzo Gotti*. They are scriptural and historical; in landscapes *Torricco* was a successful imitator of G. Poussin.

The fortifications of Cherasco, once exceedingly strong, were destroyed by the French in 1801. After the battle of Mondovì, April 22nd, 1796 (Rte. 10), the Piedmontese troops fell back upon Cherasco, and made a show of resistance. Cherasco was well provisioned, and in an excellent state of defence; but, after very few shells had been thrown into the town, the garrison surrendered, not without suspicions of treachery. The Sardinians proposed a suspension of arms; and on the 28th of April their commissioners concluded with Napoleon the "armistice of Cherasco," by which, and the treaty that followed, the King of Sardinia renounced the coalition with Austria; ceded to the French Republic Savoy, Nice, and the whole possessions of Piedmont to the W. of the highest ridge of the Alps.

Numerous organic remains are

found in the tertiary marls and sands in this neighbourhood.

The Rly. enters the upper valley of the Tanaro, and reaches

41 m. **Narzole**. [3 m. S.W. stands **Bene**, on a hill near the Mondalavia torrent; it has arisen out of the ancient Augusta Bagiennorum, destroyed by Alaric, of which interesting vestiges are found at *Roveglia*, about half a mile off. The ruins of an aqueduct, amphitheatre, baths, &c., extend over a considerable tract of ground. To the N. of Bene is the district of Salmour, anciently Sarmatia, so called from the Sarmatians settled there during the Lower Empire, who had a Prefect of their own.]

43 m. **Monchiero**. To the E. lies **Dogliani** (2000) upon the banks of the Rea torrent.

51 m. **Carrù Junct.** Rly. S.W. to **Mondovì**. The line now turns E. to

63 m. **Ceva** (4500), on the rt. bank of the Tanaro: the capital of the marquisate of Ceva, whose lords were conspicuous in the history of this part of Italy. They traced their origin to Aleramo, the hero of many a traditional tale; but the first of whom there is any real account is Anselmo, the fourth son of Boniface, Marquis of Savona, about 1142. The place is much decayed, and its feudal towers have gone. The chief feature of the landscape is a rock towering above the town, upon which are the remains of the dismantled citadel. The Piedmontese cheese, called Robiole, is made in this neighbourhood.

[Branch Rly. S. to

7 m. **Bagnasco**, where we enter the Maritime Alps. The mountains surrounding Bagnasco are bold and picturesque, and the streams and torrents are limpid and beautiful. The castle was destroyed by the Maréchal de Brissac in 1555. The ruins of its ancient fortifications are fine, spread-

ing widely above and around. On the E. are the remains attributed to the Saracens: it is recorded that the present town was originally built with the materials of the Saracenic castle. According to an apocryphal tradition, the historian Valerius Maximus was buried here.

16 m. **Garessio** (2000 ft.), once the capital of a small marquisate, which, in 1509, was sold to the Spinola family. (A good road, leading to Albenga, crosses the Col di Bernardo into the valley of the Neva.)

Near this is the *Cavern of Aleramo*, where he and Adelasia took refuge with their seven sons, who, in process of time, became seven marquises.

17 m. **Trappa**. Rly. in progress to

4 m. **Ormea**, nearly depopulated by the plague in 1630. Carriage-road onward (3 m.), **Ponte di Nava**, crosses the Tanaro for the last time, and ascends to the Col di Nava, the culminating point of the Apennines (3150 ft.). 2 hrs. E. of the Bridge, beneath the crags of the Tanarelo, is the **Source of the Tanaro**, well worth a visit. From the Col the road descends into the valley of the Arrosia at

7 m. **Pieve**, in a lonely valley, amongst bold mountains. The principal Church has frescoes by *Luca Cambiaso*. The Arrosia, which is crossed on leaving Pieve, falls into the sea at Albenga.

The road ascends again to cross the Col San Bartolommeo, which separates the Arrosia and Impera torrents. Here is some petrified wood. A curious patch of Serpentine is traversed on the descent to

15 m. **Oneglia** (Rte. 123).]

The Rly. from Ceva continues E. through the Galleria del Belbo, a tunnel 3 m. long, to

74 m. **Cengio**, in the valley of the Bormida. Higher up the stream lies

Millesimo (1490 ft.), memorable for the battle between the French under Augereau and the Piedmontese commanded by General Provera, in which the latter were defeated and forced to retire on Ceva and Mondovì, while at the same moment Bonaparte was forcing the Austrians at Dego from Millesimo.

79 m. **S. Giuseppe di Cairo** Junct.
For the remainder to the line to

92 m. **Savona** Junct., see Rte. 122.

ROUTE 7.

TURIN TO TORRE PELLICE, BY AIRASCA.

Miles.	Stations.	Routes.
	Turin . .	1, 2, 3, 6
5	Sangone	
6	Nichellino	
16	Airasca	8
24	Pinerolo	
30	Bricherasio	
	8 Barge	
33	Luserna S. Giovanni	
35	Torre Pellice	

Leaving Turin (Rte. 1), this Rly. runs at first nearly due S., passing **Sangone**. On the rt. lies

Stupinigi (Steam Tramway also to Turin), an unfinished royal hunting-lodge, with a bronze stag crowning the roof. It was erected in 1776, by Carlo Emanuele III. from the designs of *Juvara*, and is connected with the city by a fine avenue. The elevation is varied by the masses, semi-castellated in form, of which it is composed. Napoleon lodged here in his way to Milan, when about to receive the Iron Crown, and again in 1811. It contains some tolerable paintings: a good one, representing *Diana* bathing, by *Vanloo*, who also painted the roof of the great hall. The views of *Monte Viso*, from the extensive and stiff gardens round the

castle, are very fine. Steam Tramway S. to (3 m.) **Vinovo**.

Beyond **Nichellino** the Rly. runs S.W.W. by *Airasca* (Junct. for *Saluzzo*) to **Pinerolo** (16,000), on the *Lemina*, surrounded by pleasant avenues on the site of its demolished fortifications. The churches of *S. Donato* and *S. Domenico* are worth a visit. Steam Tramway to (11 m. N.W.) *Perosa*; in progress thence to *Fenestrelle*.

From **Bricherasio** a branch Rly. runs S. to *Barge* (Rte. 8). The main line continues W. to **Luserna San Giovanni**, the first Vandois village, which is almost a suburb of **Torre Pellice** (Fr. *La Tour de Luserne*), a thriving place, and a good centre for excursions among the Waldensian Valleys. (See *Handbook for Switzerland*.)

ROUTE 8.

AIRASCA TO SALUZZO.

Miles.	Stations.	Routes.
	Airasca	7
8	Vigone	
13	Moretta	
	10 Cavallermaggiore 9	
23	Saluzzo	9

This Rly. runs due S. to **Moretta**, whence a line strikes E. to *Cavallermaggiore* (Rte. 9). Continuing along the plain, we reach

Saluzzo (16,000), at the foot of the Piedmontese hills. It was formerly the seat of the Marquises, who played a part in the wars of the 15th cent. in Northern Italy, but became extinct in 1548. The Cathedral dates from 1480. In one of the squares a *Statue* of *Silvio Pellico*, born here in 1789, was erected in 1863. Rly. E. to *Savigliano*. Tramway to *Turin*, *Pinerolo*, *Venasca*, *Revello*, and *Cuneo*. Rough road W. to (8 m.) *Paesana*, following the *Po*; from thence a foot-

path skirting Monte Viso to (4 hrs.) Abries, from which a carriage-road along the valley of the Guil leads S.W. to (11 m.) Mont Dauphin. (See *Handbook for Savoy and Piedmont*.) 3 m. N. of Paesana is *Barge* (Rte. 7).

ROUTE 9.

TURIN TO NICE, BY CUNEO AND THE COL DI TENDA. — RAIL AND CARRIAGE-ROAD.

Miles.	Stations.	Routes.
	Turin	
5	Moncalieri	
8	Trofarello	
18	Carmagnola . . .	6
24	Racconigi	
28	Cavallermaggiore .	12
33	Savigliano	
	10 Saluzzo . . .	8
40	Fossano	
	15 Mondovì . . .	10
44	Maddalena	
47	Centallo	
55	Cuneo	10
63	Borgo S. Dalmazzo	
66	Robilante	
70	Vernante	

The Rly. as far as Carmagnola is described in Rte. 6. Thence the line continues S. to

24 m. **Racconigi**, in a pleasant situation.

The *Palace*, restored by Palagi, was given as an appanage by Charles Emanuel I. to his son Thomas, the head of the branch of Carignano of the house of Savoy. It was the favourite sojourn of the late King, Charles Albert, and is still an occasional resort of the royal family. The gardens were laid out by Le Nôtre in 1755. Following the rt. bank of the river Maira we reach

28 m. **Cavallermaggiore** Junct. (5300), a flourishing town. There is hardly a vestige of the two castles and the lofty walls which once sur-

rounded it. [Rly. to Brà for Alesandria or Savona.]

33 m. **Savigliano** Junct., a cheerful town, formerly fortified (16,500). In the Church are paintings by *Mulinari*, a scholar of the Caracci, born here in 1577; others are in the Palazzo Taffini, representing the battles of Carlo Emanuel I. The principal street terminates in a triumphal arch, erected in honour of the marriage between Victor Amedeo and Christina of France. Rly. W. to *Saluzzo* (Rte. 8).

40 m. **Fossano** (16,600), on the l. bank of the Stura, the seat of a bishop, offers a very beautiful prospect upon a lofty hill, surrounded by ramparts, and crowned by a 14th-cent. feudal castle. Within, it is singularly antique and gloomy. The houses stand upon ranges of low arches, contrasting strongly with the very charming walk planted with trees which surrounds the town. It is said to derive its name from some salubrious fountain, *Fonte Sano*, in its vicinity. The city was founded in the 13th cent., by the inhabitants of the villages of the adjoining country; burnt during the wars of the Guelphs and Ghibellines. Constantly exposed to the attacks of the Counts of Saluzzo on the one side and of Asti on the other, the Fossanese placed themselves, in 1314, under the protection of Philip of Savoy, Prince of Achaia. The Cathedral, designed by *Guarini*, has some modern paintings. In the Palazzo Grimbaldi are frescoes by *Giovanni Boetto*, who was also a good engraver.

[Branch Rly., S., to

Mondovì (1810 ft.), on the rt. bank of the *Ellero*, the seat of a bishop, with 17,300 inhab. On a commanding hill are the *Cathedral* of San Donato and the principal public buildings. The suburbs of Brea, Carazzone, and Piano, are partly in the side of the hill and partly on the plain below. Mondovì was founded in the 12th cent. Like Coni, Fossano, and several other of the Apennine towns, it was a city of refuge, built by the inhabitants of the

villages of the open country flying from the contentions of Guelphs and Ghibellines. The inhabitants governed themselves as an independent republic until, in 1396, they submitted to Amedeo, Prince of Achaia.

Here, on the 22nd April, 1796, was fought the decisive *Battle* between Napoleon and the Sardinian troops under Colli. The Sardinians occupied this strong position, while Beaulieu, with the Austrians and an army still formidable, was in the rear of the French, and might have resumed offensive operations. The French therefore determined to renew the attack on the following day. Colli having retreated, was overtaken near Mondovì by the indefatigable Victor, who attacked and carried the principal defence of the position, and gained a decisive victory. Colli lost 2000 men, 8 cannon, and 11 standards. He retreated to Cherasco, whither he was followed by Napoleon. (See Rte. 6.)

In 1799 the people of Mondovì rose against the French. This offence was cruelly punished by Moreau, whose troops committed acts of violence such as no provocation could excuse.

2 m. E. (Steam Tramway) is the Sanctuary of the *Madonna di Vico*, by Vitozzi, imitated from St. Peter's. In a chapel is the tomb of Charles Emanuel I., who died at Savigliano in 1630. This Church, a favourite place of pilgrimage of many sovereigns of the house of Savoy, is said to have cost 9,000,000 francs (360,000*l.*). Carriage-road S.W. to (15 m.) *Certosa di Pesio* (see below).

9 m. S. of Mondovì (carriage, 8 frs.) lies *Fabrosa*, whence a short drive leads to the **Cavern of Borsea*, shown from June 1 to Nov. 2 for a small fee.]

47 m. Centallo (4900), in a fertile though not a healthy country; remains of walls and towers mark its importance in the middle ages. Roman inscriptions are found here; but there are no ancient buildings.

55 m. Cuneo, or *Coni* (1500 ft.), a city of 23,000 inhab., situated between the Stura and Gesso torrents, at their junction.

N. Italy.

About the year 1100, Boniface, Marquis of Savoy, had occupied this district, which formed a part of the marquisate of Susa; but his authority was entirely inadequate to enforce the observance of the laws or to ensure tranquillity, and the lords of the adjoining castles so plundered the inhabitants of the surrounding country, that they determined upon resistance. The people came together under the colour of a pilgrimage to the sanctuary of Our Lady of the Wood, now included in the city, and there determined to take vengeance, if, as usual, any of their wives and daughters were insulted by the petty tyrants of the surrounding castles. Cause of offence was soon given; the peasants assembled again, destroyed the castles, slew the oppressors, and, retreating in a body to the present site of the city, a wedge of land (*cuneo*) between the two rivers, they began to build. The abbot of San Dalmazzo, to whom the woods belonged, gladly permitted a settlement which gave him the prospect of such a numerous vassalage; and the *nuova villa di Cuneo* rapidly rose into consequence. In the 16th cent. Cuneo was strongly fortified, and its subsequent history is a succession of sieges. No stronghold was more celebrated in the military history of Piedmont, until 1800, when, after the battle of Marengo, the three consuls decreed, on the 5th July, that the fortifications of Cuneo, the citadels of Milan and Tortona, the fortress of Ceva, and the gates and bastions of Turin, should all be destroyed; and, before the end of the month, those massy girdles of Cuneo were riven from their foundations, to the great advantage of the inhabitants.

The *Duomo* is the ancient sanctuary of the "Madonna del Bosco," but it offers nothing remarkable. *San Francesco*, a Church of the 12th cent., is said to have been built in the time of the saint himself. There is a pleasant public walk at the junction of the Gesso and Stura. Steam Tramway W. to *Dronero*, N. to *Saluzzo*.

[In the Alpine valley of the Pesio, 9 m. S.E. of Cuneo (omn. daily), is the *Certosa di Pesio*, founded in 1173, in a very picturesque situation. Hydropathic establishment and favourite Pension.]

On leaving Cuneo, the Rly. enters the valley of the Vermanagna, which it follows to

63 m. **Borgo San Dalmazzo** (4200), supposed to be the remains of the city of Pedone, destroyed by the Milanese in 1250. Steam Tramway to *Cuneo*.

Carriage-road to (3 m. S.W.) **Valdieri** (2495 ft.). Thence the road follows the Gesso torrent through a narrow glen, ascending continually for 7 m., to the **Baths of Valdieri** (4425 ft.), much frequented from the middle of June until the end of August. Hot springs (145° and 95°), similar in their properties to those of Aix in Savoy, are used for the baths, while the slightly saline tepid, *Acqua Magnesiac*, is drunk as a purgative. A cryptogamic plant (*Ulva labyrinthiformis*) grows in thick gelatinous masses (135° Fahr.) over the rock, down which the water flows. This substance, called Muffa, is applied to wounds and inflammations. Valdieri is situated in the finest part of the chain of the Maritime Alps, whose jagged granitic peaks, Monte Matto (10,230 ft.) and Monte della Stella (10,615 ft.), rise on either side. The shooting of chamois, &c., in this district is reserved exclusively for the king, who frequently pitches his tent in the valleys adjoining. Excursions numerous and interesting. Through the Valletta, or valley running S., a path mounts the rt. bank of the stream, passing in an hour a spot where *Senecio balbisianus*, a rare composite plant, grows abundantly. 3 hrs. further is the

Col delle Cerese (8410 ft.), reached by a steep and rough track over snow and rocks.

Thence a descent of 3 hrs. leads to **San Martino di Lantosca** (3210 ft.). Good carriage-road through (11 m.) *Bollena*, to (40 m.) *Nice*. From S. Martino a path leads N. in 6 hrs. to *Entraque*, by the *Col delle Finestre* (8190 ft.), and regains the carriage-road to the Baths a little above the village of Valdieri. It is also practi-

cable to cross the mountains which separate the valley of the Vesubia from that of the Roja, ascending from *Rocca Bighera* or *Bollena*, descending into the *Val di Caros*, and sleeping at *Saorgio*, or at the little village of *Fontano*, on the high-road to *Tenda*, 2 m. N. of *Saorgio*. These valleys may equally well be visited from *Nice*.

[There is a road to *Embrun*, in France, by the *Col de l'Argentière* (*Larche*). Leaving *San Dalmazzo*, it ascends the valley of the *Stura* by (7 m.) *Demonte*. Here there formerly existed a fortress, which commanded the entrance to the valley, and was memorable for several sieges in the wars between *Sardinia* and *France*. Thence up the valley to (13 m.) *Vinadio*, and through the ravines above *Plancie*, passing numerous cascades, to the (4 m.) **Baths of Vinadio** (4185 ft.), a sequestered but favourite establishment. The valley of the *Stura* narrows, and the road ascends to the (30 m.) *Col de Larche* (6700 ft.), the boundary between *Italy* and *France*, before reaching which is a small lake, the source of the *Stura*. The view from the *Col* is very fine, especially on the side of *France*. A descent leads from here to *Larche*, the French *Douane*, and lower down to (45 m.) *Barcelonnette* (2300), following the *Ubayette* and *Ubaye* torrents. It was over this *Col* that *Francis I.*, in 1518, carried his army of 20,000 men into *Italy*, under *Lautrec*, *Trivulzio*, and *Pietro Novarra*, before the battle of *Marignan*. At *Barcelonnette* is a bronze bust of the eloquent *Deputy Manuel* over the fountain in the main street. The road to *Embrun* descends along the *Ubaye*, to (60 m.) *Le Lauzet*; 5 m. lower down is the village of *Ubaye*, from which two roads lead to (75 m.) *Embrun*, one along the river to the confluence of the *Ubaye* and *Durance*, the other up the mountain-sides to the *Col de Pontes*, which leads to *Savenes* on the *Durance*, where it joins the post-road from *Gap* to *Embrun*.

(This route is more fully described

in the *Handbook for Savoy*, and Embrun in the *Handbook for France*.)]

The Rly. continues S.E. to

66 m. **Robilante** (2700), where it enters the mountains and begins to ascend, and the noble masses of the Maritime Alps, crowned by Monte Viso (12,645), become more clearly visible. The plains below are fertile, and nothing can be more beautiful than the little streams by which they are irrigated and crossed.

The Rly. ends at **Vernante**, and the old post-road over the Col di Tenda must now be followed as far as Nice.

A well-engineered ascent leads to 6 m. **Limone** (3640 ft.).

About half-way below the summit a Tunnel $2\frac{1}{2}$ m. long, begun by the Princes of Savoy, but left unfinished for many years, avoids the passage over the crest, a narrow ridge (6158 ft.). It commands a very fine view of the Alps, from Monte Viso to Monte Rosa, while on the S. the Mediterranean may be faintly discovered. The Col di Tenda is noted for its high winds, but the road which crosses it is no longer used, except by pedestrians. The descent on the S. side is by a succession of 80 very abrupt zigzags down a steep continuous slope of 3000 ft.

33 m. **Tenda** (2680 ft.), at the S. foot of the Col; 2600 inhab. An excellent station for sketching and fishing, and a place of much note in the feudal history of Italy. From the family of Facino Cane it became vested in the unfortunate Beatrice di Tenda, wife of Filippo Maria Visconti, by whose commands she was tortured and condemned to death. (See *Binasco*, Rte. 54.) There are some picturesque remains of the castle.

The road from Tenda is amongst the earliest of the alpine roads. It was made by Carlo Emanuele I. in 1591; and improved in 1780 by Vittore Amedeo III., as commemorated in two inscriptions near its commence-

ment. Fine scenery and good chamois-hunting in the mountain range W. of the Col di Tenda.

36 m. **S. Dalmazzo di Tenda** (2000 ft.), formerly an abbey, now a Pension, much frequented during the summer. Custom House here.

[3 hours' W. are some lead-mines, at the foot of *Monbego*, one of the highest peaks of the Maritime Alps, which is easily ascended, and from which the view over the Mediterranean and the plains of Piedmont and Lombardy is splendid, embracing Turin, Pavia, Milan, and the snowy Alps beyond.]

Beyond San Dalmazzo the road becomes exceedingly striking, and descends the Roja, a torrent scarcely leaving room for a carriage to pass. Wherever the rocks allow the possibility of raising a wall you see a little village in the cleft, like the nest of a bird. The finest of these savage defiles of the Roja, the gorge of *Borghè*, is below.

42 m. **Saorgio** (2600), where a fort perched upon a rocky knoll commands the passage of the gorge. It was taken by the French under Massena in the campaign of 1794. The Roja abounds with trout. The upper portion of this valley remains in the hands of the Italians; but the strong position of Saorgio and the valley of the Roja is occupied by the French. The *French Custom House* Stat. is at Fontana, on the N. side of the pass of Saorgio.

45 m. **Giandola**, the first French village (1250 ft.), grandly situated at the foot of high schistose rocks, which look as if they were on the point of crushing the inhabitants. [A road from Giandola to (20 m.) *Ventimiglia*, along the Roja, strikes S. through a grand gorge, and enables the traveller to reach the Rly. for Genoa, and proceed into Italy without making the détour by Nice or Mentone.] Our road leaves on the l. *Breglio* (2700), near which are the ruins of the castle of

Trivella; and ascends to the *Col de Brouis* (2870 ft.), by a very steep incline, the sides of which are covered with wild lavender.

58 m. **Sospello** (1190 ft.), a town of 4300 inhab., in a very beautiful situation. Through it rushes the impetuous *Bevera*; and all around rise mountains out of an exceedingly fertile plain. The valley abounds in thick woods of olives and figs. The *Bevera* joins the *Roja* about 4 m. before entering the sea at *Ventimiglia*.

[A cross-road branches off from *Sospello* to (14 m.) *Mentone*, by the *Col di Castiglione* (2400 ft.) and the valley of *Carei*, passing through a very picturesque country.]

Our road ascends to the *Col de Braus* (3300 ft.). In the autumn lavender-water is made on the sides of this mountain by the peasantry, whose rude apparatus is curious.

72 m. **Scarena** (2000 inhab.). After crossing another hill we descend along the *Escarena*, one of the tributaries of the *Paglione*, which is followed to *Nice*, passing by the villages of *Pallarea*, *Drappo*, and *La Trinità*.

85 m. **Nice**. (See Rte. 122 and *Handbook for France*.)

ROUTE 10.

CARRÙ TO CUNEO, BY MONDOVÌ.

Miles.	Stations.	Routes.
	Carrù	6
6	Mondovì	9
10	Rocadebaldi	
18	Margarita	
21	Beinette	
26	Cuneo	9

The Rly. ascends the l. bank of the *Tanaro* S. as far as *Mondovì*, where it turns W., and crosses the *Val di Pesio* to *Cuneo*.

ROUTE 11.

TURIN TO GENOA, BY ASTI, ALESSANDRIA, AND NOVI.

Miles.	Stations.	Routes.
	Turin	1
5	Moncalieri	
8	Trofarello	6
11	Cambiano	
19	Villanova d'Asti	
26	Villafranca d'Asti	
28	Baldichieri	
31	S. Damiano	
36	Asti	15
	5 Molini d'Isola	
	13 Castagnole . .	12
48	Felizzano	
58	Alessandria . .	12, 14, 19
63	Frigarolo	
	6 Basaluzzo	
71	Novi	17, 54
75	Serravalle Scrivia	
78	Arquata	
84	Isola del Cantone	
86	Ronco	
	3 Busalla	
	10 Pontedecimo	
	14 Rivarolo	
	16 Samplierdarena	
92	Mignanego	
102	Samplierdarena . .	122
104	Genoa	123

The line runs S., following the l. bank of the *Po*, at some distance from the river, which is crossed by a Bridge of seven arches at the beautifully situated town of

Moncalieri (5500), *Monte Caillier*, the Hill of Quails. Above the town rises the fine square brick **PALACE**, built by Vitt. Amedeo I. on the site of an older Château. Here Vitt. Amedeo II. died in prison after his removal from *Rivoli* (1823). The Gallery contains family Portraits, a curious series representing the Hunting parties of Carlo Emanuele II., and an interesting group of modern Italian politicians. The *Collegiate Church* has some ancient remains. Important Cattle Fair, 29 Oct.—5 Nov.

Fine view N.E. of the hills above Turin; W. of Monte Viso, and other Alpine summits. Steam Tramway N. to Turin, S.E. to (11 m.) *Poirino*.

The line now turns S.E. to *Trofarello* Junct. [Branch Rly. E. to *Chieri*; Rly. S. to Brà and Cuneo. (Rte. 6.)] Our line runs almost due E., and beyond *Cambiano* ascends to *Villanova*, on the watershed between the Po and the Tanàro.

[*Valdechiesa*, 2 m. from Villanova, and an equal distance from Riva di Chieri, was founded in 1248 by the inhabitants of several townships which had been destroyed by the citizens of Asti and other places.]

Descent of 350 ft. to *Villafranca*, through deep cuttings and by numerous curves. *Baldichieri* is geologically interesting, being situated in the midst of the tertiary sub-Apennine formation, which abounds in marine shells. Here have been found several remains of large fossil mammalia. The neighbouring vineyards produce good effervescing Asti wine. The *Borbore* torrent is crossed near *San Damiano*, and the *Tanàro* is followed to

36 m. **ASTI** Junct. (32,000), the Roman *Hasta Pompeija*, birthplace of Alfieri (1749-1803). Leaving the Stat., in 5 min. we reach the Church of *S. Secondo*. Good front of brick and marble; three Gothic doorways; nave and aisles with lateral chapels; interior painted; capitals coloured and gilded. From the N.W. corner of its Piazza a short street leads to the Corso Vitt. Emanuele, which we follow towards the W., passing the lofty brick tower of *S. Bernardo*, to the (5 min.) *House of Alfieri*, with an inscription. Here is shown the room in which the poet was born on Jan. 17th, together with his Portrait, and an autograph sonnet, addressed to his sister. Further on is seen the picturesque polygonal tower of *S. Catarina*. Just beyond the House of Alfieri the Via Azeglio leads N. to the Cathedral (1348). Good W. front

and S. porch, effectively treated in brick and marble. Three trefoil-headed doorways with dog-tooth moulding, above which rises an empty wheel window. Octagonal cupola and square Tower (1266), near which on the outside wall is a good fresco of the Madonna with Saints and Angels. Lofty nave, aisles, and Choir, with short transepts, all much spoilt by trivial painting. Two old and quaint Holy Water basins, each standing on an inverted Corinthian capital. No clerestory or triforium. PAINTINGS: 2nd left, Virgin and Child, with SS. John Bapt., John Evan., Paul, and another; 3rd left, Marriage of the Virgin, better preserved; both perhaps by *Maerino d'Alba* (1498). Rt. transept, Family of St. Anne. Sacristy, Nativity, School of *Bassano*. From the N. aisle a door leads to the adjacent Church of *S. Giovanni*, on the site of an old Basilica. Ancient white marble font with columns; wooden stalls sculptured with Saints on the l. and Apostles on the rt. Small crypt with four granite columns.

E. of the Cathedral a street soon leads to the *Seminary*, a large building with a Library on the ground-floor. Turning S. into the Corso, its E. prolongation becomes the Corso Vitt. Alfieri, which passes (5 min. rt.) a large Piazza, adorned with a Statue of the Poet. The colonnade on the E. side passes the *Post Office*, and conducts to the *Public Garden* near the Rly., where is a marble Statue of Vitt. Emanuele. Returning to the Corso, in 10 min. we reach the *Porta Alessandria*, at the E. extremity of the city. Just within the gate, on the rt., is the Church of *S. Pietro*, to the rt. of which opens an octagonal *BAPTISTERY (cir. 1050), supported by eight columns with large uncarved capitals. Another circle of half-columns stands against the surrounding wall. The building is said to occupy the site of a Temple of Diana. All the arches are round. Outside the gate, an embowered Avenue of limes, a mile long, forms an agreeable Promenade.

The *Astigiano*, or territory around Asti, contains several mineral and thermal springs. At *Castel Alfieri* are two springs, which are said to have been pure until the Earthquake of Lisbon, when they became sulphuretted. In 1807, simultaneously with a severe shock at Pinerolo in Piedmont, the waters became sweet again. The country abounds in miocene fossils. Interesting geological route S.E. by high road to (25 m.) *Aequi*, crossing Rte. 12 at the Stat. of *Nizza di Monferrato*. Rly. S. to *Castagnole*, N. to *Casale*. Tramway N.W. to (12 m.) *Cortanze*, S.W. to (15 m.) *Canale*.

The Rly. now runs E. through a flat and fertile but unhealthy district, following the l. bank of the Tanaro. The *Pellagra*, a skin disease attributed to feeding chiefly on Indian corn, is prevalent hereabouts. The country near *Felizzano* is frequently inundated by the Tanaro. The river is crossed by a bridge of 15 arches, and the fortifications are skirted, just before reaching

58 m. **ALESSANDRIA** Junct. *Buffet (58,000), a strongly fortified city, and an important Rly. centre. From the Stat. an Avenue with Public Garden on the rt. leads to the City Gates. Thence the Corso Roma is followed to a triangular Piazzetta, with an Obelisk to the memory of patriot soldiers. On the l. in the Via Alessandro III. is the Albergo Europa; in the Via S. Lorenzo, turning back on the rt., is the Alb. Italia; from the third corner the Via Umberto leads into the large Piazza, where is a bronze Statue of the statesman *Urbano Rattazzi* (1873). In front rises the handsome *Palazzo Ghilino*, inhabited occasionally by the king. At the corner near it is the *Post Office*, from which the Via Parma leads to the uninteresting Cathedral. Important Fairs in April and October. The extensive Citadel, built in 1728, is reached by a covered bridge. It is of enormous strength, but its owes its chief importance to the facilities for inundation afforded by the Tanaro.

Alessandria was founded in 1168, on the site of the small Castle of Robereto, by the cities of the great Lombard League. This alliance, so powerful, so memorable, and yet so ineffectual for the preservation of the national liberties, began in 1164 by the confederacy of Verona, Vicenza, Padua, and Treviso; and included in 1167, besides these, Ferrara, Brescia, Bergamo, Cremona, Lodi, Parma, Piacenza, Modena, Bologna, Novara, Vercelli, Como, Venice, and, lastly, Milan;—all bound by solemn oath to defend their rights. The most powerful allies and willing subjects of the Emperor Frederic were the citizens of Pavia and the Marquis of Montferrat; and to keep these in check, the League determined to erect a new city, at once a fortress for their defence and a memorial of their liberties. The ground was carefully selected, with a view to the isolation of the fortress, if necessary, by means of the surrounding water; and the spot appeared well adapted for defence against the German cavalry. The astrologer stood by with his astrolabe, and the first stone was laid at the propitious moment. The blessing of the pontiff was given, and the new city was named in honour of Alexander III., the protector of the Guelphs. Bands of workmen, and large sums of money, were sent by the inhabitants of Milan, Cremona, Piacenza, and other towns; and so earnestly did they labour, that the city was completed in less than a year. The Emp. Frederic Barbarossa, against whose power the fortress was chiefly strengthened, called it *Alessandria della Paglia* (a city of straw), because many of its houses were hastily thatched with laths and stubble; but the place rapidly rose to power, and the siege laid against it by the incensed Emperor in 1174 ended in a disgraceful retreat from the newly-erected walls. [Rly. N. to Valenza, for *Casale*, *Mortara*, *Pavia*; S.W. to *Alba*; S. to *Aequi* and *Savona*; E. to *Tortona* and *Piacenza*. Steam Tramway E. to *Marengo* and *Sale*, N.N.W. to *Casale*, S.E. to *Spinetta* (Rte. 19), W. to *Montemagno*.]

The train now crosses the *Bormida*, which soon afterwards falls into the *Tanaro*. About a mile E. of the Bridge is the village of Marengo (Rte. 19). Country rich and fertile. From *Frugarolo* a branch line runs S. to *Basaluzzo*. **Novi** (11,000), rising above the Rly. on the rt., is noted for its silk culture. Here the Russians and Austrians under Suwarow defeated the French under Joubert in Aug. 1799. The line now ascends, and at **Serravalle** reaches the foot of the Apennines. Beyond **Arquata**, with its ruined Castle, is a tunnel, on emerging from which the geologist will observe an interesting section of the tertiary marine strata dipping away from the central range. The Rly. follows the windings of the *Scrivia*, crossing it repeatedly, and passing through several tunnels. At the **Bocchetta**, or narrowest part of the ravine, the scenery is strikingly grand. **Isola del Cantone**, placed in an angle formed by the junction of the *Scrivia* with a tributary stream, is overlooked by a ruined Castle on the rt.

86 m. **Ronco** Junct. 7 m. W. are the pleasantly situated Baths of *Voltaggio*. Here the Rly. divides. The old line ascends to *Busalla*, and pierces the Apennines by a tunnel nearly 2 m. long, excavated in the friable calcareous schist, whose precipices enclose the *Scrivia* near its source. Our Rly. almost immediately enters a longer and safer Tunnel ($3\frac{1}{2}$ m.), on emerging from which at **Mignanego** the old line is seen below to the left. The descent is rapid, but well-engineered, and several fine viaducts and short tunnels carry the Rly. down to the junction of the two lines at **Sampierdarena**. Here travellers for Nice change carriages, while our line runs E. through the suburb, and pierces the Lantern Hill by a short tunnel before reaching

104 m. **Genoa** Junct. Buffet (Rte. 122).

ROUTE 12.

TURIN TO ALESSANDRIA, BY CAVALLERMAGGIORE AND ALBA.—RAIL.

Miles.	Stations.	Routes.
	Turin	1
8	Trofarello	6
28	Cavallermaggiore	9
36	Brà	6
47	Alba	
55	Castagnole Lanze	11
71	Nizza Monferrato	
73	Incisa Belbo	
81	Oviglio	
84	Cantalupo	13
89	Alessandria	11, 14, 19

Turin is described in Rte. 1, and the Rly. as far as

8 m. **Trofarello** Junct. in Rte. 6. Thence to

28 m. **Cavallermaggiore** Junct. (Rte. 9). Here the line turns E. to

36 m. **Brà** Junct. (Rte. 3).

[3 m. S.E., on the N. bank of the *Tanaro*, is **Pollenzo**, a castle and village, replacing the Roman municipium of *Pollentia*. Here the armies of the Triumvirate frequently assembled. It was celebrated for its manufactures of terra-cotta, praised by Pliny as being scarcely inferior to those of Samos. In the age of the Antonines, Pollentia was very flourishing; and it is supposed that the edifices, of which there are still considerable vestiges, belonged to that period. The walls of an Amphitheatre and a Theatre are still standing.

On the old road to Alba are the supposed remains of the Villa Martis, the birthplace of the Emperor Pertinax, who together with his father had an earthenware manufactory here. Hard by is a field called *Ciupelle*, of which the ground is covered with fragments of earthenware. Pollenzo was erected into a county by Wenzel

or Wenceslaus (the emperor who was deposed by the electors in consequence of his vices), in favour of Antonio Pirro, a condottiere, who had served under Galeazzo Visconti of Milan in 1383; and with the assent of the Antipope, Clement, he erected, in 1385, a Castle upon the site of a monastery. This picturesque building, with its overhanging machicolations and lofty dungeon tower, has been judiciously restored, and was a favourite residence of the late King of Italy.]

Leaving Brà, the Rly. crosses the low tertiary ridge which separates the valley of the Grana from that of the Tanàro, which it follows as far as

47 m. **Alba** (Alba Pompeia), a very ancient episcopal town (6500) on the rt. bank of the Tanàro, where the Querazzo joins it. The *Cathedral*, dedicated to San Lorenzo, and founded in 1486, is attributed to Bramante, and contains in its choir a handsome mausoleum of the founder, Andrea Novelli. In *S. Giov. Battista* is a Virgin and Child with Angels, by *Barnaba da Modena* (1380). Alba was an Imperial fief, granted successively to the Counts of Saluzzo and the Visconti, and as such it formed a part of the marriage portion given by Gian Galeazzo to his daughter Violante on her marriage with Lionel, Duke of Clarence.

The Rly. continues to follow the Tanàro as far as

55 m. **Castagnole Junct.** [Rly. N. to Asti.]

71 m. **Nizza Monferrato**, so called to distinguish it from Nice or *Nizza di Mare*. It is also called *Nizza di Paglia*, from having been originally composed of straw huts by the emigrants who had removed thither. Rly. in construction N.W. to *Asti*, S.E. to *Acqui*. Nizza is situated on the *Belbo*, which the Rly. follows to

81 m. **Oviglio**. 3 m. further on the latter river joins the Tanàro. At

84 m. **Cantalupo Junct.**, our line joins that to *Acqui*.

89 m. **Alessandria Junct.** (Rte. 11). Good Buffet.

ROUTE 13.

ALESSANDRIA TO SAVONA, BY ACQUI AND DEGO.—RAIL.

Miles.	Stations.	Routes.
	Alessandria	. . . 11
5	Cantalupo	. . . 12
7	Borgoratto	
9	Gamalero	
10	Sezzè	
14	Cassine	
21	Acqui	
24	Terzo	
28	Bistagno	
38	Spigno	
46	Dego	
51	Cairo Montenotte	
53	S. Giuseppe di Cairo	6
62	Santuario	
66	Savona	. . . 122

A very interesting Rly. to the military traveller, as it lies over ground rendered celebrated by Napoleon's first Italian campaign in 1796, ascending the valley of the Bormida to the passes of Montenotte and Cadibona.

Alessandria is described in Rte. 11. The Rly. runs S. to

5 m. **Cantalupo Junct.**, in the plain; here the route to Nizza di Monferrato, Alba, and Brà branches off (Rte. 5). The line enters the hilly country at

7 m. **Borgoratto**, following the l. bank of the Bormida to

9 m. **Gamalero**, a small village in a pleasant country, and thence to

10 m. **Sezzè**, the village at some distance on the l. beyond the Bormida.

14 m. **Cassine** (4000), on a height overlooking the valley of the Bormida. This small town maintained many a

sturdy conflict with its powerful neighbour Alessandria.

21 m. **ACQUI** (11,000), the seat of a bishop, is the *Aquæ Statiellæ* of the Romans. It was the ancient capital of the Statielli, a Ligurian nation, and acquired much celebrity under the Romans from its hot springs. The whole country abounds with them. Within the walls rises the "Bollente," 167° Fahr. The flow is abundant, and never diminishes. The water is used by the inhabitants for the purposes of washing, though, both to taste and smell, disagreeably impregnated with sulphuretted hydrogen. The *Bath-houses* are on the opposite bank of the river, where several springs (111° to 124°) issue from the ground. They were built in the 16th cent., by the Duke of Mantua, but have been improved. The mud baths (*Fanghi*) are considered to have most efficacy. Gout, paralysis, and rheumatic affections are the complaints in which they are peculiarly useful. Dr. Cantù, a Piedmontese physician, discovered iodine in the waters, to which he attributes much of their virtues, and also a trace of bromine. There is also a Government Establishment for military patients, and for about 3000 indigent persons, who are lodged, fed, and for the most part cured, gratis.

The few Roman remains which escaped the destruction of the city by the Goths attest its ancient magnificence. Four arches of a massive yet elegant *Aqueduct* are the most conspicuous. Several reservoirs and other portions of the thermæ may be traced. One spring retains, by tradition, the name of "the fountain of Pallas." The block or nucleus of a large sepulchral monument is called *Carnè* by the common people, a name having a curious, though perhaps accidental, similarity to the Gaelic and Cymric *cairn* or *Carnedd*. Numerous inscriptions relating to the Lollian, Mettian, Rutilian, Petronian, Rubrian, Menian, and Plantian families, as well as urns, lamps, and idols, have been found near the branch of the Via Emilia which ran by the city. Coins

extending from Augustus to Theodosius have also been found.

Acqui was the capital of the Upper Montferrat, and some of the towers erected by the Palæologi yet remain. It suffered much during the revolutionary wars.

The **Duomo**, begun in the 12th cent., has a fine and venerable porch, with an ample flight of stone steps, which adds to its effect. The nave has double aisles. **San Francesco**, a Gothic building scarcely inferior to the Duomo, was ruined by the French.

Monte Stregone (Great Wizard) rises above the city. Here the hot springs have their sources.

On leaving Acqui, the Rly. follows the banks of the Bormida, to

24 m. **Terzo**, on the site of a Roman stat.—*ad Tertium*—its distance from Acqui.

28 m. **Bistagno** (2000). The two branches forming the Bormida unite beyond this village—the Bormida di Spigno descending from the Altare or Cadibona Pass, and the Bormida di Millesimo, which rises at the foot of Monte Calvo. The Rly. follows the first nearly due S. to

38 m. **Spigno** (3000), in a fertile territory, producing much silk and wine.

46 m. **Dego** (Degus), in a bend, on the l. bank of the Bormida.

Dego (2300), from its situation on one of the high-roads into Lombardy and Piedmont, has suffered severely on several occasions from military operations, but especially in 1794, when it was occupied by Masséna, and in 1796, when it was the scene of one of the sanguinary battles that opened to Napoleon the conquest of Italy. The French general, having succeeded by a masterly movement in cutting through the centre of the allied army of the Piedmontese and Austrians at Montenotte on the 12th of April (see below), proceeded to attack each in turn. The Austrians, after their disaster at

Montenotte, retreated along the Bormida, and occupied Dego, where their conquered division received reinforcements from the main body of the Imperial army, then about Genoa. After beating the Piedmontese under Colli at Millesimo, and forcing them to retreat on Ceva and Mondovì, Napoleon, having under his orders Laharpe and Masséna, attacked the Austrians at Dego. After a series of hard-fought actions during two days, the Imperial general was obliged to retreat upon Acqui, leaving 3000 prisoners and 13 cannon in the hands of the French. Two days afterwards, however, a gallant attempt was made by General Wickasowich, at the head of 6000 Austrian grenadiers, to retrieve the past disaster of his countrymen. Dego was retaken, with 600 French in it; but Napoleon, uniting his forces, pounced upon Wickasowich unexpectedly, and soon recovered it, making 1600 Imperialists prisoners. The result of the battle of Dego was that the Imperialists were prevented from forming a junction with, or relieving, their Piedmontese allies, already hard pressed by Napoleon at Ceva, and ultimately defeated at Mondovì (Rte. 10). They were obliged to retreat on Alessandria, to cover Milan from an attack by Napoleon. It was at the battle of Dego that Lannes was first distinguished by General Buonaparte, who for his gallant conduct made him a colonel on the field of battle.

51 m. Cairo Montenotte. *Cairo* (*Cairum*) is the principal town in this upper valley of the Bormida (3500), and is supposed to have been a station on the Via Emilia, which from Rimini led to Savona. Iron furnaces in the neighbourhood. The old road to Savona by the *Pass of Montenotte*, now abandoned, struck off to the l. from this point, passing by the battle-field of Montenotte. A mule-path, frequented by the Genoese fishermen, still exists over the pass. The new road was commenced in 1800 by Napoleon; and a handsome stone bridge of 7 arches has been thrown over the Bormida at Cairo. Instead of crossing a difficult col, as that of Montenotte was, it penetrates into Maritime Liguria by that between Altare and Cadibona, perhaps the lowest pass

or depression in the whole chain of the Apennines, which commence hereabouts.

It was at Montenotte that Napoleon, on the 12th of April, 1796, succeeded in piercing the centre of the Allied army by a masterly movement. Encamped at Savona, having the Austrian commander-in-chief in front, at Voltri, he had detached a corps of 1200 men, under Colonel Rampon, to occupy the pass of Montenotte. The latter was vigorously attacked by a vastly superior force of the Imperialists under General Rukawina, who was severely wounded, and the command devolved on Argenteau. Forced to shut himself up in the dismantled redoubt of Monte Legino, the French commander defended himself with heroism until night closed in, exacting from his soldiers an oath that they would conquer or die. Napoleon, hearing of Rampon's critical position, immediately broke up from Savona, unobserved, owing to the darkness of the night, with the greater part of his forces, and by daybreak the next morning was able to relieve Rampon. The Austrians were completely beaten, losing 1000 killed, 2000 prisoners, and 5 pieces of cannon; but what was more serious still, their centre having been forced, their main body was obliged to retreat on Dego.

There are remains of a Roman road about a mile beyond Cairo, and the ruins of a convent, said to have been founded by St. Francis himself, but burned down by the French in 1799.

53 m. **San Giuseppe Junct.**

[Rly. W., by Ceva and Cherasco, to Turin (Rte. 6).]

The village of **Carcare** (1500) lies to the l., where the valley widens, and in a military point of view occupies an important position; for this reason it was selected by Napoleon, after the battle of Montenotte, as his headquarters, from which he directed his operations against the Austrians in the valley of the Bormida, and against the Piedmontese in that of the Tanaro.

3 m. W. is **Altare**, the last village

on the northern declivity of the Apennines.

The great depression of this part of the Ligurian Apennines gave rise to the project of the French government, in 1805, of establishing a communication by a canal between the valley of the Po and the Mediterranean. Altare was to have been the site of an immense reservoir to supply the canal in its descent, through the valley by which we have travelled, to Alessandria, from whence the Tanaro is navigable to the Po.

There are mines of lignite coal in the environs of *Cadibona* belonging to the tertiary geological epoch. This coal contains bones of an extinct quadruped, the *Anthracotherium*, also found in the tertiary strata of the Paris basin, of Alsace, the Isle of Wight, &c.

The Rly. now descends S.E. to *Santuario*, so called from its celebrated Pilgrimage Church, described, together with

66 m. *Savona* Junct., in Rte. 122.

ROUTE 14.

ALESSANDRIA TO LUINO, BY VALENZA MORTARA AND NOVARA.—RAIL.

Miles.	Stations.	Routes.
	Alessandria	11, 12, 19
5	Valmadonna	
9	Valenza . . .	16, 55
13	Torreberetti	
16	Sartirana	
19	Valle	
23	Olevano	
27	Mortara . . .	15, 18, 56
31	Borgo Lavezzaro	
34	Vespolate	
42	Novara . . .	.2, 20, 21
53	Oleggio	
	5 Varallo Pombia	
	7 Borgo Ticino	
	13 Arona . . .	34
62	Sesto Calende . .	34
66	Taino Angera	
69	Ispra	
75	Laveno . . .	33, 35
84	Luino . . .	39, 40

Alessandria is described in Rte. 11.

The line crosses the broad Tanaro, and runs through a hilly country, the E. angle of the tertiary range of the Astigiano, between the Po and the Tanaro; a gradual ascent brings us to

5 m. **Valmadonna**, nearly at the summit-level, from which an equally gradual descent, after passing through a long tunnel, leads to

9 m. **Valenza** Junct. (4000). Here was a strong fortress taken by the Austrian general Leutrum in 1746. [Rly. N.W. to *Casale*, N.E. to *Pavia*.] Beyond Valenza the Po is crossed by a fine *bridge* of 20 arches.

13 m. **Torreberetti** Junct. [Rly. N.E. to *Pavia*.]

16 m. **Sartirana**, a considerable town in a rich agricultural district.

19 m. **Valle**. The Rly. now crosses numerous streams and canals, the country being highly irrigated, and laid out in rice-fields, to

23 m. **Olevano**, near the l. bank of the *Agogna*, amidst a network of canals.

27 m. **Mortara** Junct. (7000), chief town of the Lomellina, the district between the rivers Ticino and Sesia; its name is supposed to be derived from *Mortis ara* (altar of death), the country around being unhealthy, or from the slaughter of the Lombards by Charlemagne, whom he defeated A.D. 774.

Santa Maria, the principal church, has been a good specimen of Italian Gothic; it is now much dilapidated. In this neighbourhood took place a severe action between the Piedmontese and the Austrians on the 21st of March, 1849, when the former, overpowered by numbers, were obliged to fall back on Novara.

[Rly., N.E. to *Milan*, S.W. to *Casale*, W. to *Vercelli*, E. to *Pavia*. Tramway S. to *Ottobiano* and *Pieve del Cairo*.]

The line now follows the *Arboroso* stream to

31 m. **Borgo Lavezzaro**. 3 m. rt. lies *Gravellona*, in the plain of the *Terdoppio*.

34 m. **Vespolate Stat.** The Rly. now intersects the Battle-field of *Novara*. It was among the fields reaching to the hamlet of *La Bicocca*, $\frac{1}{2}$ m. l. of the line, that the battle raged most violently on the 23rd of March, 1849. (Rte. 2.)

42 m. **Novara Junct.**; good Buffet (Rte. 2). [Rly., E. to *Rho* for *Milan*, S.W. to *Vercelli*, and N.W. to *Gozzano* for the lake of *Orta*.] 1 m. further the line crosses the *Cavour* Canal.

53 m. **Oleggio Junct.**, a large village, about 3 m. W. of the *Ticino*. [Rly. N.N.W. to *Arona*, passing

5 m. *Varallo Pombia*. The Rly. ascends continually through low gravel hills, the remains of ancient moraines, left by glaciers when they extended thus far from the mountains. The view of *Monte Rosa* and the snowy chain of the *Pennine Alps* is magnificent.

7 m. *Borgo Ticino*. The line now descends towards the shores of the lake, which it follows to

13 m. **Arona**. The Rly. Stat. is at the S. extremity of the town, close to the lake and quay. (Rte. 34.)]

The main line, on leaving *Oleggio*, runs N. and crosses the *Ticino* on a fine iron bridge 300 yds. long, with three openings. The *Simplon* carriage-road runs below the Rly.

62 m. **Sesto Calende Junct.** [Rly. S.E. to *Gallarate* and *Milan*.] Thence to

66 m. **Taino**. 2 m. E. is **Angera** (Rte. 47).

69 m. **Ispra**. 3 m. N.E. is *Brebbia*,

with a Church retaining some excellent Lombard work and a good S. door.

75 m. **Laveno Junct.** (Rte. 33). Rly. S.E. to *Milan*, S.E.E. to *Varese*. The Rly. now passes through a tunnel nearly 2 m. long and skirts the lake, crossing the river *Tresa*—the outlet of *Lake Lugano*, shortly before reaching

84 m. **Luino Junct.** (Rte. 39).

ROUTE 15.

ASTI TO MORTARA, BY CASALE.

Miles.	Stations.	Routes.
	Asti	11
10	Tonco	
15	Moncalvo	
19	Serralunga	
24	San Giorgio	
28	Casale	16
	11 Trino Vercellese	
	20 Crescentino	
	31 Chivasso	2, 5
38	Candia Lomellina	
47	Mortara	14, 18, 56

From **Asti** (Rte. 11) the line turns N. across a country of vines and mulberries, with low hills on either side. Most of the towns are perched on heights, at some distance from their stations. Just before reaching **Moncalvo** is a short tunnel, after which the train descends to

19 m. **Serralunga**. Carriage-road (8 frs. there and back) to the **Sanctuary of Crea** (2000 ft.). Splendid View. Pilgrimage Chapels as at *Varallo*, with terra-cotta figures by *Tabacchetti*. The Sanctuary was founded in 1590. In the Convent Church are some badly lighted frescoes by *Macrino d'Alba* (1503).

Beyond **Ossano** the Rly. passes through a long tunnel to

24 m. **San Giorgio**. The village, with its imposing *Castello*, crowns the hill on the left.

28 m. **CASALE** Junct. (28,000), an important city, the capital of the ancient marquisate of Montferrat. In after times it was a much-contested position: and the citadel, founded in 1590 by Duke Vincenzo, was one of the strongest places in Italy. The **Castle** near the river was embellished by the Gonzaga dukes. Many Roman remains have been found here, and coins of the earliest ages of the republic. Casale has been greatly strengthened, and, with Alessandria and Verona, it is now one of the great military strongholds of Northern Italy.

The ***Cathedral** is supposed to have been founded by Liutprand, King of the Lombards, in 742; and the archives of the chapter contain a charter engraved upon a tablet of lead, thought to confirm this opinion. Repairs and decorations have effaced many of the original features of the Lombard buildings.

The W. end is flanked with two slender red-brick towers. A large atrium leads by a descent of four steps into the Nave, which has double aisles, and a short apsidal Choir. There are no transepts, but at the end of the Nave rises an octagonal dome. In 1854-60 the building was thoroughly restored, and strengthened with iron girders, which are hidden within the arches. In the 1st chapel rt. is a Statue by *Bernini*; and on the wall of the passage leading to the Sacristy is a Mosaic pavement of the 8th cent.

On the rt. is the chapel of St. Evasius, patron of the city; the shrine is of silver. In the Sacristy (though the French removed a large portion of its contents) are still some curious specimens of art. A cross taken from the inhabitants of Alessandria, covered with plates set with gems, stands over the door. Another of rich workmanship, in enamel, was given by Card. Theodore Palæologus. The altar, with reliefs, and various statuettes, were formerly in the chapel of Sant' Evasio. Among the archives are some valuable MSS. of the 10th cent., and an ancient sacrificial vase in silver

representing the Triumph of Bacchus. Here also is a fine *Baptism of Christ, in oil, by *Gaud. Ferrari*.

***San Domenico**, one of the last monuments of the Palæologi, was begun by them in 1469, and consecrated in 1513. The memory of this family is preserved in the tomb erected by the King of Sardinia in 1835, and containing the remains of several of its princes. The nave and aisles are Gothic, the Choir Renaissance. The front has a good doorway in the latter style adorned with Statues and reliefs; above it is a round window encircled with the Signs of the Zodiac. The Church contains paintings by Pompeo Battoni and Moncalvo. On the rt. of the entrance is the *recumbent effigy of *Benvenuto di San Giorgio* (1527) beneath a canopy, surmounted with a figure of St. John Baptist. He wrote a chronicle of Montferrat, of much importance in the general history of Italy; he was a knight of Malta, and is represented upon his tomb in the habit of his order. The style of the whole is interesting, as being the parent of that which prevailed in England in the days of Elizabeth. The Church has a good brick Tower.

Sant' Ilario, near the Castello and the Po, enjoys the reputation of having been once a pagan temple. It is said to have been consecrated by St. Hilary in the 4th cent. Some curious specimens of early paintings still remain.

The old *Torre del grand' Orologio*, near the central Piazza Carlo Alberto, was built before the year 1000. It was altered in 1510 by William IV., Marquis of Montferrat, whose arms are cast upon the great bell. Near it is a Statue of *Luigi Canina*. A bronze equestrian Statue of *Carlo Alberto* adorns the principal Piazza, and near the Stat. is a bronze Statue of *Giovanni Lanza*. The *Palazzo della Città*, in the Via Cavour, originally the property of the Bladrate family, is attributed to *Bramante*. Some frescoes

yet ornament the roof and walls. Further on, to the left in walking from the Stat., is the old *Palazzo della Città*, now the *Corte d'Appello*. *Palazzo Delavalle* contains some frescoes attributed to *Giulio Romano*. In the *Palazzo Callori* is a portrait of Gonzaga, abbot of S. Andrea at Mantua, by *Titian*. Rly. and Steam Tramway to *Alessandria*, *Montemagno*, and *Vercelli*.

Rly. W. to Chivasso, passing

[Trino (7000). Great herds of swine are reared in the surrounding marshes, and the hams of Trino are celebrated throughout Piedmont. Trino was the birthplace of Bernardino Gioioto, a celebrated printer, who established himself at Venice in 1487, and became the father of a long line of typographers. Trino originally belonged to Vercelli, and was the constant object of contention between it and the marquises of Montferrat. When Carlo Emanuele I. claimed the marquisate, he took Trino after a siege; and having been assisted by his two sons Victor Amadeus and Francesco Tommaso, the achievement was commemorated by this jingling epigram:—

Trina dies Trinum trino sub principe cepit.
Quid mirum? numquid Mars ibi trinus erat.

Steam Tramway N.E. to (12 m.) *Vercelli* (Rte. 2).]

On leaving Casale, the main line, crossing the Sesia, continues N.E. to

38 m. Candia Lomellina.

There are some frescoes in the Church of Sta. Maria by *Lanini*; and the neighbouring village of *Cozzo* is said to have been founded by King Cottius. Thence through the rich country of the Lomellina to

47 m. Mortara Junct. (Rte. 14). The whole district is intersected by rivers, watercourses and canals; and the rice-plantations add to the insalubrity of the marsh-lands around.

ROUTE 16.

VERCELLI TO ALESSANDRIA, BY CASALE AND VALENZA.

Miles.	Stations.	Routes.
	Vercelli . . .	.2, 56
5	Asigliano	
11	Balzola	
14	Casale . . .	15
22	Giarole	
27	Valenza . . .	14, 55
30	Valmadonna	
35	Alessandria . . .	11

From Vercelli (Rte. 2) the Rly. runs S. as far as Balzola, where it crosses the Po. On leaving Casale (Rte. 15), the line turns S.E., and at Valenza (Rte. 14) strikes S. again, and crosses the Tanaro close to the walls of the Citadel as it approaches

Alessandria (Rte. 11). Good Buffet.

ROUTE 17.

NOVI TO OVADA, BY BASALUZZO.—STEAM TRAMWAY.

Miles.	Stations.	Routes.
	Novi . . .	11, 54
4	Basaluzzo . . .	11
8	Capriata	
13	Lerma	
15	Ovada	

From Novi (Rte. 11) this line runs W. to Basaluzzo, whence a branch Rly. strikes N. to *Frugarolo* (Rte. 11). The tramway now turns S.W., and gradually ascends to Ovada, pleasantly situated at the foot of the mountain range which extends behind the Riviera between Genoa and Savona. Rly. in progress from Genoa to Acqui, passing through Ovada.

ROUTE 18.

MILAN TO MORTARA, BY ABBIATEGRASSO.

Miles.	Stations.	Routes.
	Milan	2, 32, 53, 54, 101
5	Milan (Porta Ticino)	
8	Corsico	
18	Abbiategrosso	
24	Vigevano	
33	Mortara . .	14, 15, 56

From the Central Stat. of Milan (Rte. 51) the train makes a wide curve N.W. and S. to the suburban Stat. of *Porta Ticino*, and turns W. to

Corsico. Much of the cheese exported under the name of Parmesan, but known in the country as *formaggio di grana*, is made hereabouts.

Abbiategrosso, a large borough, near the *Naviglio Grande* (Rte. 2), with a Church by *Bramante*. The large infirmary is a dependency of the great hospital of Milan. The Ticino is crossed to

Vigevano (18,000), a place of considerable trade, silk manufactures, silkworms' eggs, &c. Handsome *school*, with façade of granite. The ancient *Castle* of the Sforza family, altered in 1492 by *Bramante*, has been converted into barracks. The Cathedral, a good building, has been repaired and decorated. Tramway N.E. to *Novara*, S. to *Ottobiano*.

Mortara (Rte. 14).

ROUTE 19.

ALESSANDRIA TO PIACENZA, BY TORTONA AND VOGHERA.

Miles.	Stations.	Routes.
	Alessandria	. 11, 12, 14
5	Spinetta	
9	S. Giuliano	
14	Tortona	54
19	Pontecurone	
26	Voghera	54
30	Casteggio	
37	Broni	
40	Stradella	54
43	Arena Po	
47	Castel S. Giovanni	
50	Sarmato	
56	S. Niccolò	
61	Piacenza . .	57, 60, 101

Alessandria is described in Rte. 11.

Soon after leaving that city the Bormida is crossed, the line to Genoa branching off on the rt.

The village of **Marengo** is now passed on the l., and the Rly. continues through the plain of the battlefield.

On the evening of the 13th of June, 1800, the whole Austrian army mustered in front of Alessandria, having only the river Bormida between them and the plain of Marengo; and early in the following morning they passed the stream at three several points, and advanced towards the French position in as many columns. The Austrians were full 40,000 strong; while, in the absence of Desaix and the reserve, Napoleon could at most oppose to them 20,000, of whom only 2500 were cavalry. He had, however, no hesitation about accepting the battle. His advance, under Gardanne, occupied the small hamlet of Padre Bona, a little in front of Marengo. At that village, which overlooks a narrow ravine, the channel of a rivulet, Napoleon stationed Victor with the main body of his first line, the extreme right of it resting on Castel Ceriolo, another hamlet almost parallel with Marengo. Kellermann, with a brigade of cavalry, was posted immediately behind Victor for the protection of his flanks. A thousand yards in the rear of Victor was the

second line, under Lannes, protected in like fashion by the cavalry of Champeaux. At about an equal distance, again, behind Lannes, was the third line, consisting of the division of St. Cyr, and the consular guard under Napoleon in person. The Austrian heavy infantry, on reaching the open field, formed into two lines, the first, under General Haddick, considerably in advance before the other, which Melas himself commanded, with General Zach for his second. These moved steadily towards Marengo, while the light infantry and cavalry, under General Elsnitz, made a détour round Castel Ceriolo, with the purpose of outflanking the French right.

Such was the posture of the two armies when this great battle began. Gardanne was unable to withstand the shock, and, abandoning Padre Bona, fell back to strengthen Victor. A furious cannonade along the whole front of that position ensued. The tirailleurs of either army posted themselves along the margin of the ravine, and fired incessantly at each other, their pieces almost touching. Cannon and musketry spread devastation everywhere, for the armies were but a few yards apart. For more than two hours Victor withstood singly the vigorous assaults of a far superior force; Marengo had been taken and retaken several times ere Lannes received orders to reinforce him. The second line at length advanced; but they found the first in retreat, and the two corps took up a second line of defence considerably to the rear of Marengo. Here they were again charged furiously, and again, after obstinate resistance, gave way. General Elsnitz, meantime, having effected his purpose, and fairly marched round Castel Ceriolo, appeared on the right flank with his splendid cavalry, and began to pour his squadrons upon the retreating columns of Lannes. That gallant chief formed his troops *en échelon*, and retired in admirable order; but the retreat was now general; and, had Melas pursued the advantage with all his reserve, the battle was won. But that aged general (he was 84 years old) doubted not that he had won it already; and at this critical moment, being quite worn out with fatigue, withdrew to the rear, leaving Zach to continue what he considered as now a mere pursuit.

At the moment when the Austrian horse were about to rush on Lannes'

retreating corps, the reserve under Desaix appeared on the outskirts of the field. Desaix himself, riding up to the First Consul, said, "I think this a battle lost." "I think it is a battle won," answered Napoleon. "Do you push on, and I will speedily rally the line behind you." And, in effect, the timely arrival of this reserve turned the fortune of the day.

Napoleon in person drew up the whole of his army in a third line of battle, and rode along the front, saying, "Soldiers, we have retired far enough—let us now advance—you know it is my custom to sleep on the field of battle." The enthusiasm of the troops appeared to be revived, and Desaix prepared to act on the offensive. He led a fresh column of 5000 grenadiers to meet and check the advance of Zach. The brave Desaix fell dead at the first fire, shot through the head. "Alas! it is not permitted to me to weep," said Napoleon: and the fall of that beloved chief redoubled the fury of his followers. The first line of the Austrian infantry charged, however, with equal resolution. At that moment Kellermann's horse came on them in flank, and, being by that unexpected assault broken, they were, after a vain struggle, compelled to surrender. General Zach himself was here made prisoner. The Austrian columns behind, being flushed with victory, were advancing too carelessly, and proved unable to resist the general assault of the whole French line, which now pressed onwards under the immediate command of Napoleon. Post after post was carried. The noble cavalry of Elsnitz, perceiving the infantry broken and retiring, lost heart; and, instead of forming to protect their retreat, turned their horses' heads and galloped over the plain, trampling down everything in their way. When the routed army reached at length the Bormida, the confusion was indescribable. Hundreds were drowned—the river rolled red amidst the corpses of horses and men. Whole corps, being unable to effect the passage, surrendered; and at ten at night the Austrian commander with difficulty rallied the remnant of that magnificent array on the very ground which they had left the same morning in all the confidence of victory.

The portion of the plain on which the battle was fought was purchased by Giovanni Delavo, who in 1847

erected there a *Museum*, and a monument to the memory of Napoleon.

From the Bormida the Rly. runs across the plain, here richly cultivated, passing by

5 m. **Spinetta**, the nearest Stat. to Marengo. Tramway to Alessandria.

9 m. **San Giuliano**. The Scrivia is crossed, before arriving at

14 m. **Tortona** Junct. (13,500), the *Dertona* of the Romans, situated at the base of one of the last spurs of the sub-Appennines. Tortona is one of the most ancient cities of Northern Italy; it was one of the towns of the Lombard league, and was levelled to the ground by Frederick Barbarossa. It was fortified by Vittorio Amedeo II.; but the French blew up the citadel in 1796, after its surrender, in virtue of the stipulations of the treaty of Cherasco. The *Duomo* (1584) contains a remarkable sarcophagus, on which are inscriptions in Greek and Latin, to the memory of P. Ælius Sabinus, and a curious mixture of pagan and Christian emblems. The former are by far the most prominent. Castor, Pollux, and the fall of Phaëton stand out boldly; while the lamb and the vine more obscurely indicate the faith of the mother who raised the tomb. This curious combination may be explained by supposing that the family were afraid to manifest their belief. In the Church of *San Francesco* is the rich chapel of the Garofali family.

[Rly. S.W. to *Novi*. Steam Tramway to (8 m.) *Sale*, and (6 m.) *Monleale*.

19 m. **Ponte Curone**, so named from the torrent which runs beneath it. The Rly. continues across the plain, with hills on the rt., to

26 m. **Voghera** Junct. (15,000), the *Iria* of the Romans. The Church of *S. Lorenzo* is of the 17th cent. Near the altar is the tomb of Count *N. Italy*.

Taddeo de Vesme, with an inscription announcing that when it was opened in 1646, his body, buried in 1458, was found entire, and that on separating one of the arms, blood flowed from it. This count, despoiled of his possessions by Lodovico Sforza, died in the odour of sanctity. Here is preserved, in a curious reliquary, a thorn of the crown of our Saviour, presented in 1436 by Archbishop Pietro dei Giorgi, whose tomb is in the middle of the aisle. There is also an ostensoir, weighing 25 lbs., made at Milan about the same period. This is one of the Italian towns in which printing was earliest introduced; and the books produced here are of the greatest rarity. Voghera having been a station on the *Via Emilia*, several Roman antiquities have been found near it.

[Tramway to *Stradella* (see below). Rly. N. to Pavia for Milan.]

Leaving Voghera, the Rly. approaches the hilly region.

30 m. **Casteggio** (2900), the ancient *Clastidium*, a town of importance in Cisalpine Gaul, celebrated as the place where Claudius Marcellus gained the *spolia opima*, by defeating and slaying Virdomarus, King of the Gætæ. It has been an important military position from the time of the Gallic and Punic wars down to the last great European conflict. It was besieged by Hannibal, and might have defied his power; but 200 pieces of gold paid to Publius Darius, the commander, purchased the fortress; and the provisions and stores found therein were of the greatest utility to the Carthaginian army. Of the Carthaginian general there is yet a remarkable memorial. About $\frac{1}{4}$ m. from the town is a spring of very pure and clear water, called by immemorial tradition "*Fontana d'Annibale*," and girt by a wall, which he is said to have built. It is close to the track of the Roman army, and about 100 yards from the modern road to Piacenza.

It was near Casteggio that, on the 9th of June, 1800, the great battle between

the French and the Austrians was fought, usually called the battle of *Montebello*, from the village on the hill, about 1 m. W. of it, where the French finally routed the *corps de reserve* of the enemy. The Austrians defended themselves in Casteggio with great valour; and the hills near the town were constantly occupied and re-occupied by the contending parties; but the fortune of the day was decided by Victor, who broke the centre of the enemy; and when Napoleon came up to the assistance of the French vanguard, the victory had been already gained. It was nearly on the same site that the united armies of the French and Piedmontese defeated the Austrians in May 1859: the first great success of the allied armies during the Italian war.

A few fragments of walls and towers are the only remaining vestiges of antiquity in this town; but many curious Roman inscriptions, bronzes, and coins have been found here. From Casteggio the Rly. follows the base of the hilly region, through corn-fields, the hills being covered with vines.

37 m. Broni (4500), near the site of the Roman station of *Carrullomagus*, in a pretty position near the Apennines. The collegiate Church, founded by Azzo, Marquis of Este and Ferrara, in the 13th cent., is a building of various ages and styles; some portions are of the 10th cent. It has been richly fitted up by the inhabitants; and boasts a silver shrine, with the relics of San Contardo, son of the founder. Good wine is made in this neighbourhood.

40 m. Stradella Junct. (for Pavia), at the extreme northern point of the hills, which here approach within 2 m. of the Po. Tramway to *Voghera* (see above). Following the base of the hills, the Rly. gradually approaches the river.

43 m. Arena Po. The village is at some distance on the l. The Bardonezza torrent, formerly the boundary between Piedmont and the duchy of Piacenza, is crossed to

47 m. Castel S. Giovanni, on the l. bank of the Corona. At

50 m. Sarmato the line separates from the hills on the rt., and soon crosses the Tidone stream.

56 m. San Niccolò, near the l. bank of the Trebbia, on leaving which the river is crossed on the magnificent *Bridge erected in 1825 by the Empress Maria Louisa, under the direction of the engineer Coccanelli, at an expense of 47,200*l.* sterling. It consists of 23 arches, its length is 500 yards, and the width between the parapets is 26 ft. A column at its extremity recalls the three great battles which took place in the neighbourhood. By an act of useless precaution—for the river was dry at the time—the Austrians blew up some of the arches on the E. side, in their retreat from Piacenza, in May, 1859.

The lower course of the Trebbia is celebrated in the military history of Italy as having witnessed three great battles, each of which decided the fate of Italy for the time; the first, between Hannibal and the Romans under the Consul Sempronius, B.C. 218, which opened Central and Southern Italy to the Carthaginian invader; the second, in 1746, between the united armies of France and Spain on the one side, and the allied Austro-Piedmontese, which led to the momentary expulsion of the Bourbons from Parma and Piacenza; and the last, in June 1799, when the French army, under Macdonald, after a prolonged struggle of three days, and a loss of 15,000 men, was obliged to retreat before the Russians and Imperialists, commanded by Suwarrow. The site where Hannibal defeated Sempronius, or where the force of Mago was placed in ambuscade, which so greatly contributed to that disaster, cannot be ascertained with certainty, but it is probable that, Hannibal being encamped on the l. bank, the Romans attacked him nearly on the same spot where, by a similar manœuvre, Macdonald, 2000 years afterwards, made a last effort to defeat his Russian antagonist—about 5 m. S. of the modern bridge. The battle of 1746 took place nearly under the walls of

Piacenza, the great feat of the day being Prince Lichtenstein's charge on Maillebois' columns near to San Lazzaro. The battle-field on the last occasion (June 20, 1799), between the French under Macdonald, and the Austro-Russians commanded by Suwarrow, was on the l. bank of the river from Grignano upwards to Rivalta, the first being about 3 m. on the right of the village of S. Nicolò, on the post-road, before arriving at Maria Louisa's bridge. Macdonald, being forced to retire from Tuscany, crossed the Apennines into the upper valley of the Trebbia, hoping to be joined by Moreau, then in the Genoese territory. Suwarrow, however, managed, by his great activity, to prevent this junction, and to place himself between the two Republican armies. Attacked by Macdonald during three days, he opposed to him an energetic resistance, the whole ending by one of the most disastrous defeats that the Republican armies of France had yet experienced.

Soon after crossing the bridge the spires of Piacenza come into view, and the Rly., after running past the half-ruined walls of the city, and the elegant Church of La Madonna di Campagna on the rt., reaches

61 m. **Piacenza Junct.**, situated at the E. extremity of the city, outside the Porta S. Lazzaro. (Rte. 101.)

ROUTE 20.

NOVARA TO VARALLO, BY BORGOSIESA.

Miles.	Stations.	Routes.
	Novara . . .	2, 14, 21
3	Vignale . . .	31
7	S. Bernardino	
11	Briona	
12	Fara	
19	Romagnano	
26	Valduggia	
27	Borgosesia	
35	Varallo	

On quitting **Novara** (Rte. 2), the Rly. runs N.W., and at Vignale leaves

on the rt. the line to Gravellona. A fertile country is traversed to

12 m. **Fara**. Steam Tramway S. to **Vercelli**.

19 m. **Romagnano** on the Sesia, remarkable as the spot where Bayard received his death-wound while protecting the rear of the French under Bonnivet in their retreat across the Alps, April 20, 1524. The remainder of the line up the course of the Sesia is singularly beautiful; the mountains offer richly-wooded slopes, and the masses are relieved by castles, churches, and oratories. The vegetation is most luxuriant.

26 m. **Valduggia**, the home of Gaudenzio Ferrari's family, lies on the Strona, 1 m. to the rt. Near the Stat. is the junction of the Strona with the Sesia.

Monte Fenera, 3 hrs. E., is a splendid point of view for the lakes and Alps, and has three curious caverns hung with stalactites.

27 m. **Borgosesia** (4000), the chief town of the valley, has paper mills and cotton factories, and is surrounded by pleasant Promenades. In the Church of *SS. Pietro e Paolo* is a Virgin and Child with Saints, by *Lanini* (1539). An iron bridge crosses the Sesia to **Aranco**, whence a steam tramway runs S. to (30 m.) **Vercelli**, passing (21 m.) **Gattinara**, celebrated for its wine.

Nearly a mile S. of the Stat. is the Pilgrimage Church of **Montrigone**, dedicated to St. Anne, with terracotta figures illustrating the History of the Virgin, by *Giov. d'Enrico* and *Giacomo Ferro*. The head of a dead Christ, in a cell outside the Church, is attributed by Mr. S. Butler to *Tabacchetti* (see below). In another cell is a good kneeling figure of St. John the Baptist.

Omn. daily at 2.30, from Borgosesia by **Valduggia**, the tunnel of *San Bernardino*, and **Pogno**, to **Gozzano** (Rte. 31).

The valley now becomes narrower, and the Rly. offers some striking

scenes, though the range of view is more limited. It opens again in the neighbourhood of

35 m. **VARALLO** (1515 ft.), a beautifully situated town of 3200 inhab., exclusive of pilgrim visitors to the Sacro Monte, who, especially on the Feasts of the Church, crowd here as devotees. At the Casino di Lettura the *Italian Alpine Club* has quarters, and politely admits to them the members of foreign Alpine Clubs. Here is also a *Museum*, with a collection of granite rocks, Herbarium, &c.

S. Gaudenzio has a fine altarpiece on panel, by *Gaud. Ferrari*; a beautiful Madonna del Rosario, over an altar in the rt. transept, modelled by *Tabacchetti*; and in the Chapel of St. Joseph a Madonna by a native artist, *Dedomenici da Rossa* (1840), of considerable merit. On the outside wall of *S. Pietro*, beyond the bridge towards Mollia, is a fresco of Sta. Petronilla, by *G. Ferrari*. The latter was painted by moonlight, and is almost destroyed.

The ***Sacro Monte** (2000 ft.) rises immediately above the town, and is accessible by a paved path, which winds up the side of the hill, and offers from every turn the most beautiful scenes.

In the fine Franciscan Church of **S. M. delle Grazie**, at the foot of the hill, are some admirable works by *Gaudenzio Ferrari* (born here in 1484, d. at Milan in 1546). Near the Church is a marble statue of the painter, by *Vedova*. The whole wall dividing the nave from the choir is painted in fresco, in 19 compartments, representing events in our Saviour's history, with the Crucifixion in the centre. They are all most carefully executed, and are among the best works of the master, serving to illustrate his position in Italian art. Pilate is a portrait of *Stefano Scotto*, *Gaud. Ferrari's* master. In the chapel of St. Margaret, to the rt., are the Circumcision and the Dispute with the Doctors. In the cloister is a Pietà; and in the sacristy

a Virgin and Saints, on wood, by *Giovenone*, much injured.

The hill of the Sacro Monte is covered with a series of 50 chapels, containing groups of figures modelled in terra-cotta, painted and clothed. They chiefly represent some of the principal events in the history of Christ, in the order of their occurrence. These structures are never entered: they are merely frames or cases for the subjects grouped within them, seen from peep-holes in front. As works of art the greater number are very indifferent. A few, on the contrary, contain works of the highest merit, and to these the attention of every traveller of taste is specially invited. Externally, these oratories are rich in the architectural display of façades, porticoes, domes, &c.: the figures within are the size of life.

All the walls are painted, and many of the pictures are masterly productions. The most important works are the frescoes, and a few modelled figures, by *Gaudenzio Ferrari*, and the terra-cotta groups by *Tabacchetti* (c. 1560–1640). The latter, whose real name was *De Wespin*, was a Fleming, and received the nickname of *Tabaguet*, Italianized into *Tabacchetti*. The other artists here employed were *Giovanni d'Enrico*, born about 1580, died at Montrigone near Borgosesia in 1644; his brothers *Antonio* and *Melchior*; and his pupil *Giacomo Ferro*.†

Much effect is produced by the appropriate situation of some of the subjects. The access to the place where Christ is laid in the sepulchre is by a vault, where little light is admitted; and as it is difficult on entering from the open day to distinguish at first any object, the effect is very imposing.

Many of the figures are clothed in real drapery, and some have real hair, which appears grotesque; yet they are full of character and expression. Many of the heads are finely modelled.

† See "Ex Voto," by S. Butler, London, 1889; a valuable descriptive history of the Sacro Monte.

The executioners conducting to Calvary, or otherwise employed in inflicting sufferings on Christ, are, to increase the disgust for their characters, modelled with goitres appended to their throats.

The Sacro Monte originated in the piety of the Blessed Bernardino Caimi, a noble Milanese, who became a Franciscan friar, made a pilgrimage to Jerusalem, and in 1486 obtained from Pope Innocent VIII. a faculty to found this Sanctuary. Only 3 or 4 chapels were built in the time of the founder, but after two visits paid to it by S. Carlo Borromeo in 1578 and 1584, the prestige of the spot for sanctity soon so increased, that princes and rich devotees contributed to its adornment.

The subjects are—

1. Fall of Man. Adam and Eve are seen amidst animals of all sorts and sizes, from the elephant to the rabbit. Six of the smaller kinds are by *Cav. Antonini*; the rest, together with Adam and Eve, by *Tabacchetti*.
2. Annunciation. One of the earliest Chapels. New heads were given to the figures by *Tabacchetti*.
3. Visitation.
4. Angel announcing to Joseph the Miraculous Conception. The sleeping figure of Joseph is very beautiful; the Virgin, who is sewing a pillow, is pretty and graceful; the Angel remarkably fine (by *Tabacchetti*).
5. Magi and Star of the East. Good rocks by *Gaudenzio*, high up to the rt.
6. Nativity, in a dark Grotto.
7. Joseph and Mary adoring Christ.
8. Circumcision.
9. Angel advising Joseph to fly into Egypt. Figures in stucco; fine Angel; good heads of the Virgin and Child.
10. Flight.
- 11.*Massacre of the Innocents. Above 60 figures, the size of life, besides the painted groups on the walls,

so arranged as to assist in the composition. Chapel built between 1586 and 1590, at the cost of Carlo Emanuele, Duke of Savoy. Figures by an unknown sculptor; perhaps begun by Luigi Paracca of Como, nicknamed *Bagnola* (1557-87), and finished by *M. A. Rossetti*.

12. Baptism in the Jordan.
13. Temptation. The beasts with their young are excellent. Fresco background by *Melchior d'Enrico*.
14. Christ and the Woman of Samaria.
15. Christ Curing the Paralytic.
16. Christ Raising the Widow's Son.
17. Transfiguration. This oratory is on an enormous scale; the group in the foreground contains the demoniac boy; a blind man, and a boy with a bad foot leading him, are both good; on the mountain, an immense modelled mass, all very bad, are the three disciples; above them Christ, with Moses and Elias; over these, painted on the walls and ceiling of the dome, are the host of heaven.
18. Raising of Lazarus.
19. Entrance into Jerusalem.
20. Last Supper. One of the earliest; the figures of wood, and lifeless. The Supper is very profuse, and much later than the figures.
21. Christ in the Garden. Also early.
22. Christ finds his Disciples Sleeping.
23. Christ betrayed by Judas. Figures mostly old, and of wood.
24. Christ in the House of Annas (1765).
25. Christ in the hands of Caiaphas. Figures by *Giovanni d'Enrico* and *Giacomo Ferro*, except *Caiaphas, which is probably by *Tabacchetti*. Well-preserved frescoes by *Cristoforo Martireno*.
26. Repentance of St. Peter. Peter by *G. d'Enrico*.
27. Christ in the House of Pilate. *Pilate by *G. d'Enrico*.

28. Christ in the House of Herod. Herod and Two *laughing Boys (*G. d'Enrico*).
29. Christ reconducted to Pilate. 23 figures, mostly by *Giac. Ferro*; frescoes finished in 1679.
30. Flagellation. Man binding Christ to the column, and probably two nearest Scourgers, by *Tabacchetti*.
31. Christ Crowned with Thorns. Three principal figures very fine, and probably by *Tabacchetti*.
32. Christ again conducted to Pilate.
33. Christ shown to the People. Figure on extreme left, portrait of Stefano Scotto (his Master), by *Gaud. Ferrari*. Next to him, *Giov. d'Enrico*; then *Leonardo da Vinci*; then *Tabacchetti*. Two Children very pretty.
34. Pilate Washing his Hands. 17 figures, by *Giov. d'Enrico*; frescoes, by one of his brothers. The man putting his finger to his mouth is excellent; Pilate a failure.
35. Christ sentenced to Death. 27 good figures by *G. d'Enrico*; frescoes by *Morazzone* (1614).
36. *Christ Bearing the Cross. By far the finest. 40 figures besides 9 horses, by *Tabacchetti*.
37. Christ Nailed to the Cross. 60 figures and 10 horses, by *d'Enrico* or *Ferro*.
38. *Crucifixion (1520–28). The paintings on the walls and ceiling of this chapel are the masterpiece of *Gaudenzio Ferrari*. The chief subject, a splendid composition, including 60 or 70 figures, is in good preservation. Portraits of S. Scotto and L. da Vinci, side by side.
39. Christ taken down from the Cross. Bad, except a *figure on the left (*Il Vecchietto*), holding his hat, which is by *Tabacchetti*, and probably his own portrait.
40. Pietà. The frescoes, now much injured, were probably painted by *Gaudenzio*, but the Chapel has been much altered since his time. It once formed part of No. 41. The original modelled figures have been removed, and others substituted.
41. The Body wrapped in Linen.
42. San Francesco. With a modern fresco.
43. Christ lying in the Sepulchre. "The upper part of this building was the abode of Caimi and his successors until 1577."—*Butler*. In the Cloister near it is the bed occupied by S. Carlo Borromeo, and a facsimile of the Stone which guarded the Holy Sepulchre.
44. Saint Anna.
45. An Angel announcing to the Virgin Mary her Translation to Heaven.
46. Sepulchre of the Virgin Mary.

On the site of the modern *Casino*, now let out in apartments, stood the *Chiesa Vecchia*, which contained frescoes by *Gaudenzio* and *Lanini* (1530). The existing *Chiesa Maggiore* was begun by *d'Enrico* in 1614.

The Convent commands beautiful views of Varallo and the Val Sesia below the town. At the entrance to the Oratories, booths or shops are established for the sale of *Corone*, i.e. beads, crucifixes, Madonnas, &c., which have acquired sanctity by having touched the bed of S. Carlo, or other miracle-working relics.

The **Museum**, in the town, contains some unimportant works by *Gaud. Ferrari*, frescoes by *Lanini*, and drawings by *Tanzio d'Enrico*. The beautiful Chapel of *Loreto*, 2 m. E. of the town on the road to Novara, has a lunette by *Gaud. Ferrari*.

Near Varallo are nickel mines worked by an English company.

The population of the Val Sesia is about 35,000: most of the men leave the valley and find employment elsewhere as masons, builders, &c.

There is good trout-fishing in the river.

The **Ponte della Gula**, about 1 hr.'s walk up the Val Mastallone, is a remarkable scene; the green river hemmed in by vertical rocks 150 ft.

high, is spanned by a lofty bridge. A good carriage-road ascends to the village of Fobello (Rte. 46).

ROUTE 21.

NOVARA TO SEREGNO, BY BUSTO ARSIZIO AND SARONNO.

Miles.	Stations.	Routes.
	Novara . . .	2, 14, 20
4	Galliate	
9	Turbigo	
17	Busto Arsizio . . .	33
26	Saronno . . .	35, 36
32	Cesano	
35	Seregno . . .	32, 52

Soon after leaving Novara, the Rly. turns E. to **Galliate**, and crosses the *Ticino* to **Turbigo**, which figured in the military operations of 1859 (Rte. 2). Thence N.E. to **Busto Arsizio**, where the line is crossed between Milan and Gallarate (Rte. 33). In the principal Church, designed by Bramante, is a fine *Assumption in six compartments, by *Gaudenzio Ferrari*, and some frescoes by *Giov. Pietro Crespi*, a follower of *Luini*.

SARONNO *Junct.* (7250). About $\frac{1}{2}$ m. W. is the SANTUARIO DELLA VERGINE, commenced in 1498, from the designs of *Vincenzo dell'Orto*. The campanile, cupola, high altar, and two side-chapels, were erected by *Paolo Porta* in the 16th cent. The front, which is overloaded with ornament, was built in 1666, from the design of *Carlo Buzzi*. Owing to this change of

architects, the interior is somewhat irregular. The **Cupola* is painted in fresco, by *Gaudenzio Ferrari* (1535). The subject is the heavenly host playing upon various instruments, with a circle of cherubs above them singing. "Truly a magnificent work, executed in all its parts with the greatest care, and for richness of colour and appropriateness of treatment one of the finest existing examples of this class of decoration."—*Kugler*. Below is a series of painted statues, in 12 niches, two figures in each, consisting for the most part of Prophets and Sibyls, as *Sibylla Delphica* and *David*, &c.; there are also groups representing *Calvary*, the *Last Supper*, &c.

Below, in circles in the pendentives, are eight subjects from *Genesis*,—the *Creation of Eve*; *Eating the Forbidden Fruit*; *Expulsion from Paradise* (much injured); *Tilling the Ground* after the *Fall*; *Adam and Eve* in the *Garden*, very fine; *Abel* tending his *Flocks*; *Remorse of Cain*; and *Adam* blessing his posterity; these are also by *Ferrari*. The lunettes below are by *Lanini*. All these frescoes may be more easily seen from the gallery which runs round three sides beneath the cupola. In the passage which connects the nave and choir are two large frescoes by *Luini*—the *Marriage of Joseph and Mary*, with graceful figures, and *Christ disputing with the Doctors*. On the wall l. of the high altar is the *Presentation in the Temple* (1525), with a view of the *Church*, and opposite the **Adoration of the Magi*, all well preserved. In the latter, the *Virgin and Child* are exquisite examples of that union of beauty and tenderness which distinguishes *Luini's* best works; the heads of the two kneeling kings are admirable, and the transparency of the colours throughout affords an excellent example of fresco-painting. In the *Disputation*, although the figures of our Saviour and the *Virgin* are wanting perhaps in dignity, the whole is finely conceived; the heads of the *Doctors* are admirable. *Luini's* own portrait, which he has intro-

duced, is very fine. All these paintings have been published by the Arundel Society.

In the Sacristy is a picture by *G. C. Procaccini*. On the wall of the cloister leading to the priest's house is a Nativity, by *Luini*. He was paid for the single figures of saints a sum corresponding to 22 fr., besides wine, bread and lodging, and was so well pleased with his pay that he painted

this last fresco for nothing. Rly. N.W. to *Varese*, N. to *Como*, S.E. to *Milan*.

Beyond Saronno the Rly. turns E., and at *Cesano* crosses the line between Milan and Erba (Rte. 37).

Seregno (7600), the Junct. of several lines of Rly., is pleasantly situated at the S.W. corner of the *Brianza* (Rte. 32).

PART II.

THE LAKES.

LIST OF ROUTES.

ROUTE	PAGE	ROUTE	PAGE
31. From the Simplon to Novara, by Domodossola, Gravelлона, and Orta . . .	73	40. Luino to Menaggio, by Lugano	90
32. Lucerne to Milan, by the St. Gotthard Tunnel . . .	76	41. Coire to Colico, by the Splügen and Chiavenna .	93
33. Laveno to Milan, by Gallarate and Busto Arsizio .	80	42. Milan to Innsbruck, by the Stelvio	96
34. Gallarate to Arona	80	43. Como to Colico, by Steamer.—The Lake of Como . .	104
35. Laveno to Milan, by Varese and Saronno	82	44. Como to Lecco, by Bellagio	108
36. Como to Milan, by Saronno.	84	45. Baveno to Varallo, by Monte Motterone and Orta . .	109
37. Milan to Erba, by Seveso and the Brianza	88	46. Varallo to Macugnaga, by the Val Mastallone . .	111
38. Lecco to Como, by Merone.	89	47. Arona to Locarno.—Lago Maggiore	112
39. Bellinzona to Luino. . . .	90		

ROUTES.

ROUTE 31.

FROM THE SIMPLON TO NOVARA, BY DOMODOSSOLA, GRAVELLONA, AND ORTA.
— CARRIAGE-ROAD AND RAIL.

Miles.	Stations.	Routes.
	Domodossola	
4	Villadossola	
7	Piedimulera	
9	Vogogna	
14	Cuzzago	
17	Ornavasso	
20	Gravelлона	
22	Crusinallo	
24	Omegna	
28	Pettenasco	
30	Orta	
32	Bolzano	

Miles.	Stations.	Routes.
34	Gozzano	
	5 Alzo	
38	Borgomanero	
42	Cressa Fontaneto	
48	Momo	
55	Vignale	20
57	Novara	

The passage of the *Simplon* from **Brieg** (2245 ft.), is described in the *Handbook for Switzerland and Piedmont*.

The Italian frontier and Custom-house is at

30 m. **Iselle** (2175 ft.), one of the most beautiful points of the pass.

Hereabouts a change comes over

the valley, from nakedness or a mantle of shrubs, to the rich green of the chestnut, and the light foliage of the acacia. The last gallery is traversed 2 m. before reaching

36 m. **Crevola** (1100 ft.), where the Doveria is crossed for the last time by a bridge 100 ft. high, previous to its flowing into the Toccia, or Tosa, which here issues out of the Val Formazza. See *Handbook for Switzerland*.

The **Val d'Ossola**, which is now entered, is thoroughly Italian. The balmy air, the trellised vines, the rich juicy stalks of the maize, the almost deafening chirp of the grasshoppers or tree-crickets, and, at night, the equally loud croaking of the frogs—the white villages, with their tall, square bell-towers, not only scattered thickly along the valley, but perched on every little jutting platform on the hill-sides—all these proclaim the entrance to Italy.

A long straight road leads from Crevola to

42 m. **Domo d'Ossola** (1000 ft.), a rising town, of 3700 inhab. The fine *Palazzo Silva*, restored in 1882, contains Antiquities and objects of Art. In the Convent of *S. Francesco* has been arranged the Galletti Museum of Natural History; and at the *Municipio* is a Library of 8000 vols. and a Collection of 3000 Coins and Medals.

There is a *Calvary* $\frac{1}{2}$ hr. S. of the town, worth a visit, and commanding a fine view.

The Val d'Ossola and its side valleys are of great interest to mineralogists. For Excursions, &c., see *Handbook to Switzerland*.

Rly. onward. The Stat. is about $\frac{1}{2}$ m. E. of the town.

On leaving Domo, the Rly. descends the valley of the *Tosa*, passing

4 m. **Villadossola**, with its very old *Church* and tall *campanile*, at the mouth of *Val Antrona* and the Pass leading into the Saas Thal. From

7 m. **Piedimulera** a road branches off on the rt. along the Anzasca (*Handbook for Switzerland*) to *Macugnaga* at the foot of Monte Rosa.

9 m. **Vogogna** (740 ft.), a cheerful town with an old Castle on the height. Here the Tosa becomes navigable to Lago Maggiore. At (14 m.) **Cuzzago**, a road branches off l. to *Pallanza*, passing along the beautiful Lake of Mergozzo.

The Rly. crosses the Tosa by a bridge nearly $\frac{1}{4}$ m. long to

16 m. **Ornavasso**, near which are the quarries of white marble which furnished the material for the Cathedral of Milan. The marble here forms a mass in the crystalline gneiss rock, and affords a good example of what geologists call *metamorphism*. Along the carriage-road granite obelisks do duty as telegraph-posts.

20 m. **Gravellona**, where the Strona from the Lake of Orta falls into the Tosa. On the l. rises the hill of Montorfano, celebrated for its quarries of pink granite, used in the rebuilding of the Basilica of St. Paul's at Rome.

[Carriage-road to (8 m.) *Pallanza*, re-crossing the Tosa.

Omn. to (5 m.) *Baveno* (Rte. 47), reaching the Lake at (3 m.) *Feriollo*. Hence it follows the water's edge, passing several large quarries of granite, extensively used in the public edifices of Milan, Turin, &c.]

On quitting Gravellona, the Rly. ascends the pretty valley of the *Strona*, with its numerous mills of cotton, paper, nail-heads, &c., and beyond

22 m. **Crusinallo** crosses the river near its confluence with the *Nigoglia*, which issues from the Lake of Orta. The Rly. then describes a curve before reaching

24 m. **Omegna**, an industrial town with a handsome Town Hall, old Church and Campanile, and important

Market on Thursday. It stands on both banks of the Nigoglia, at the N. end of the beautiful **Lago d'Orta**. (Steamer to Orta, twice a day; boat with one rower, 3 fr.)

4 hrs. E. rises Monte Motterone, best ascended from the other side (Rte. 45).

[The *Val Strona* here turns W., and becomes a narrow glen, whose steep sides are clothed with fine forest-trees and a beautiful and varied vegetation. A good path, in some parts rather steep, ascends the l. bank to (3½ hrs.) *Forno*, and thence over rough ground to (1½ hrs.)

Campello, a very picturesque village. Here the path turns l., leaving the source of the Strona and a track to the Val Anzasca rt., and ascends first over rocks and then by slopes of grass to the (1½ hr.)

Col di Campello (6400 ft.), on the ridge which separates Val Strona from Val Mastallone. Fine distant view of Monte Rosa, whose five peaks rise like turrets from the prodigious inaccessible wall which forms its E. face. A steep descent of 1¼ hr. leads to the village of *Rimella* in Val Mastallone; 2 hrs. further is *Fobello*. The carriage-road from thence to Varallo is given in Rte. 46.

[From Rimella there is a mule-path by the *Col della Dorchetta* to Ponte Grande, in about 6 hrs. At the last hamlet of the valley it crosses the torrent, and, turning l., ascends by a lateral stream to a group of high chalets, where milk can be obtained. Thence up steep and bare ground to the col, which is a grassy hollow marked by a cross, 2¼ hrs. from Rimella. Ponte Grande is seen far down in the Val Anzasca, but the Pizzo del Moro and Cima d'Egua conceal the Monte Rosa peaks. The descent is long and steep, over rolling stones to the Alpi della Dorchetta, then by meadows to the Baranca path, 1 hr. above Ponte Grande, which is reached in 3½ hrs. from the col.

Another way from Omegna to (8 hrs.) Varallo, rather longer and

more laborious than the ordinary route by the Col di Colma, but much shorter than that by the Val Strona, is by the village of *Quarna*, and from thence over *Monte Mazzuccone* to *Comasco*. This mountain is a somewhat enlarged edition of the Motterone, which lies a few miles farther E. It is situated nearer Monte Rosa, but is not so centrally placed in regard to the lakes.]

The Rly. is carried high above the shore of the Lake, affording a series of splendid views, and crosses a viaduct to

28 m. **Pettinasco**. The village is on the rt. below. To the l., the torrent of the *Pescone* descends from Motterone. Another fine viaduct and a bold curve lead to

30 m. **Orta** (Rte. 45). The Stat. lies about a mile E. of the town, equidistant from *Miasino*. Thence, passing the watch tower of *Buccione* and the episcopal Palace and Seminary of **Bolzano**, to

34 m. **Gozzano** Junct. Omn. to (10 m.) *Borgosesia*. Rly. N.N.W. to *Alzo*, whence an omn. runs to *Borgosesia* Stat. for Varallo (Rte. 20).

38 m. **Borgomanero**. 8 m. N.E. lies *Arona* (Rte. 34). At

55 m. **Vignale** Junct. the Varallo line falls in on the rt., and the Rly. continues S.E. to

57 m. **Novara** Junct. (Rte. 2).

ROUTE 32.

LUCERNE TO MILAN, BY THE ST.
GOTTHARD TUNNEL.

Miles.	Stations.	Routes.
	Lucerne	
146	Chiasso	
149	Como	38
152	Albate Camerlata	
157	Cantù Asnago	
161	Camnago . . .	37
165	Seregno . . .	21, 52
167	Desio	
171	Monza	51
179	Milan 2, 18, 53, 54, 101	

This important Railway (1872–81) was designed to open a direct communication between W. Germany and the Italian cities of Milan, Genoa, and Venice. The St. Gotthard was always one of the most frequented passes of the Alps; and the piercing of the Tunnel through the main chain now renders it passable for goods and passengers throughout the year. The carriages are entered from either extremity with a passage through the centre, well arranged for seeing the views, but rather draughty.

Most travellers will prefer the *Steamer* as far as (27 m.) Flüelen. Boats run 5 or 6 times a day in 2½ to 2¾ hrs.

On quitting Lucerne the Rly. crosses the Reuss, and runs E. to

11 m. **Rothkreuz** Junct., where the line to Zürich turns off to the l. Thence to

16 m. **Immensee**, on the W. shore of the lake of Zug. The Rly. now skirts the N. base of the Rigi. To the l. rises the *Rossberg*. A tunnel leads to

21 m. **Arth-Goldau**, also a Stat. on one of the remarkable railways up the Rigi, which is crossed by our line. The Rly. is carried for some distance through the midst of the tremendous

débris of rock and rubbish brought down by the vast *Landslip* from the *Rossberg*, which buried this village in 1806, falling from a height of 3000 ft.

The Lake of Lowerz, 3 m. long, which was partly driven out of its bed by the landslip, is skirted at

24 m. **Steinen**. Further on is

26 m. **Seewen**, the Stat. for (1 m.) **Schwyz** (6700), a town picturesquely situated at the foot of the singular mitre-shaped *Mythen* (6244 ft.), which has been conspicuous all the way from Arth.

The Rly. is carried along the l. bank of the Muotta, as far as its influx into the Lake of Lucerne at

29 m. **Brunnen**, the port of the Canton Schwyz—situated on one of the loveliest spots on the lake, two of whose romantic bays it commands. A tunnel under the Gütsch now conducts the Rly. to the base of the precipices and steep pastures which form the E. shore of the grand *Bay of Uri. Ten tunnels are traversed between Brunnen and Flüelen, the longest of which (1½ m.), is near

32 m. **Sisikon**. On the opposite shore, under the wooded heights of Seelisberg, is the green meadow of **Rütli**, the scene of the oath of the three patriot Schwyzers, which led to the emancipation of the Forest Cantons, Nov. 7, 1307. The meadow with its Three Springs is the property of the Swiss Government.

A little further on the Rly. passes *Tells Platte*, marked by a Chapel painted with frescoes (not seen from the train), where Tell sprung ashore and escaped from the boat which was carrying him to prison.

36 m. **Flüelen** (1435 ft.), at the S. end of the lake (It. *Fiora*). The Grup torrent to the l. is usually a quiet stream, but after it had been bridged for the Rly. it rose and swept away bridge and roadway clean into the lake. A gallery of masonry, paved with big stones, now protects the line,

and carries the stream overhead, allowing the torrent to spread innocuously. The Rly. now enters the valley of the Reuss, running over the flat marsh on its rt. bank.

38 m. **Altdorf** (4000), the capital of Canton Uri, famed in the story of Tell, is the place where he shot the apple off his son's head.

42 m. **Erstfeld** (1505 ft.). Here the line begins to ascend the slopes on the rt. bank of the Reuss to

45 m. **Amsteg** (1759 ft.). The Stat. is high above the village. The torrent from the Maderaner Thal, and shortly afterwards the Reuss, are crossed by lofty bridges.

Beyond a tunnel the Rly. is carried over a grand viaduct, to which succeed two more tunnels and a lofty *Bridge (250 ft. high) over the Reuss.

50 m. **Gurtellen** (2300 ft.). Further on occurs the first of the very remarkable corkscrew or *Helix Tunnels*, bored in the rock in a circle or loop, with a radius of only 330 yds. and a gradient of 1 in 43; thus the railway attains rapidly a higher level by means of a species of spiral staircase within the mountain.

The first of these is the *Pfaffensprung Tunnel* (1635 yds.), so called from a legend that a monk once leaped over the gorge from the rock above it. The upper end of the tunnel is 115 ft. above the lower. The Second Loop, or *Wattinger Tunnel* (1200 yds.), gaining 75 ft. of vertical height, leads to

55 m. **Wasen** (3055 ft.). The wonderful works of the railway, in the midst of the most romantic scenery, may be well viewed from the *Churchyard*.

Crossing the Mayen Reuss, which flows from the Susten, on a fine Bridge, 260 ft. high, the train reaches the 3rd Helix of *Leggistein*, 1204 yds. long. Again the Rly. resumes its original direction up the valley, looking down upon Wasen far below

The Naxberg Tunnel, a mile long, with a rise of 120 ft., leads to

60 m. **Göschenen** (3640 ft.), where the train waits $\frac{1}{2}$ hr. for luncheon or dinner. In this village, at the N. entrance of the great tunnel, the workshops and waterworks for boring it were established. Here is a monument to Louis Favre.

[4 m. higher up, on the carriage-road, is **Andermatt**, approached by the wild gorge of Schöllenen and the tunnel of the Urner Joch. The old Devil's Bridge fell in 1888. On the heights above Andermatt the Swiss are erecting an extensive series of Forts.] The Rly. now enters the

St. Gotthard Tunnel.

This stupendous opening, bored through the main chain of the Alps for a distance of $9\frac{1}{4}$ m. ($1\frac{1}{2}$ m. longer than the Mont Cenis), runs N. and S. at an elevation of 3786 ft. above the sea, and about 6000 ft. below the topmost ridge of the mountain. It passes almost directly under the Devil's Bridge. It was begun in Nov. 1872; the borings from the two ends met with wonderful exactness on 29th Feb. 1880, and it was opened for traffic in 1882 at a cost of 2,375,000*l.* The enterprising contractor was M. Louis Favre of Geneva, who died suddenly in the tunnel seven months before its completion. The boring was effected by 26 drills moved by compressed air, piercing holes 4 ft. deep, which were filled with charges of dynamite. Each explosion brought down $2\frac{1}{2}$ cubic metres of stone. The rock traversed was chiefly hard granite or gneiss, also schist and other rocks. Near the centre a stratum of wet shifting rock-rubbish, semi-fluid, was met with, which exercised great pressure, always descending, and was vanquished only by masonry supports, buttresses, and arches of enormous strength. The tunnel (28 ft. wide and 21 ft. high) is lined throughout with masonry, and has double rails. Duration of transit, 20 to 30 min.

There are 15 lanterns, one at the end of each kilom.

The tunnel ends near

70 m. **Airolo** (3756 ft.), on the river Ticino, whose course the Rly. henceforth follows down the Val Leventina. Below

77 m. **Fiesso** (3100 ft.) the Rly. threads the ravine of Dazio Grande, beyond which are the 4th and 5th spiral tunnels of *Freggio* (1 m.) and *Prato* (1712 yds.).

82 m. **Faido** (2365 ft.). The train now descends the left bank of the Ticino, passing through numerous tunnels. Below

86 m. **Lavorgo** the final and steepest descent is effected by several tunnels, including the two spiral ones of *Piano-Tondo* and *Travi*; the Rly. passes through superb scenery of rocks and forests, crossing the river to

90 m. **Giornico** (1480 ft.). The Village (1295 ft.) has an old massive Lombard *Tower*, and a very early *Romanesque Church*, San Niccolò da Mira.

By a lattice-girder bridge of two spans, each 150 ft., the Rly. re-crosses the Ticino, and continues on its E. side the rest of the way.

97 m. **Biasca** (1112 ft.) is situated opposite a fine waterfall at the mouth of the Val Blegno, opening from the pass of the Lukmanier into the Ticino valley (*Swiss Handbook*).

The Rly., now in the level valley, is terraced along the base of the mountains, through a country of exuberant fertility and dense vegetation, passing the villages of Osogna and Claro. Beyond

107 m. **Castione**, the Val Mesocco opens out, and the road from the San Bernardino Pass falls in on the l. (*Swiss Handbook*).

109 m. **Bellinzona** Junct. (780 ft.), a picturesque town (2600), still surrounded by old walls and crowned by

three *Castles*, was long regarded as the key to the entrance of Italy from Switzerland. It stands on the l. bank of the Ticino, over which there is a bridge of 10 arches. The *Castello Grande* to the W. was built, as well as the two other fortresses, in 1445, by Italian engineers for Filippo Maria Visconti. They afterwards became the residences of the bailiffs of the canton. Ascent of Monte Camoghè (7300 ft.) in 7 hrs. (Rte. 40).

Rly. S.S.W. to Luino, turning off from our line at

111 m. **Giubiasco** (Rte. 39). The Rly. now leaves the valley of the Ticino, and commences the ascent along the side of the valley towards Monte Cenere. After traversing the slopes of the mountains for about four miles, crossing ravines on lattice bridges and penetrating rocks in tunnels, the mouth of the Monte Cenere Tunnel, 1 m. in length and 1440 ft. above the sea, is reached; on emerging from it the train enters the valley of the Agno, a stream flowing into the Lake of Lugano.

119 m. **Rivera Bironico** (1420 ft.). Henceforth the Rly. follows closely the line of the old carriage-road to

124 m. **Taverne**. 1 hr. E. lies *Sala* (Rte. 40). 4 hrs. N.W. rises *Monte Tamaro* (6430 ft.). Grand *view. Then follows the *Massagno Tunnel* (1020 yds.), on emerging from which a fine view is gained of

128 m. **Lugano** (1100 ft.), below the Stat. on the l. (Rte. 40).

The Rly. now passes over a lofty viaduct, and through a tunnel $\frac{1}{2}$ m. long, under the slopes of *Monte Salvatore*, where the rocks exhibit a phenomenon highly interesting to the geologist. About $\frac{1}{2}$ m. beyond the promontory and ruined chapel of *San Martino* a compact smoke-grey limestone appears by the roadside, in beds about a foot thick. As we advance, we find the limestone traversed by small veins, lined with rhombs of Dolomite; and farther on, where the

mountain is perpendicular, its face is formed entirely of Dolomite, or white marble. Towards Melide it is succeeded by a dark augite porphyry. Von Buch considered that the gas from this igneous rock penetrated the limestone.

133 m. **Melide.** Here a promontory projects into the lake, from the point of which a stone causeway $\frac{1}{2}$ m. long has been thrown across, connected with either shore by stone bridges. It cost more than a million francs.

136 m. **Maroggia.** [Carriage-road 1. to (7 m.) **Lanzo d'Intelvi** (3120 ft.), a favourite resort from May 15 to Oct. 15, commanding magnificent views of the lake and surrounding mountains, and M. Rosa in the distance. The road descends on the other side to (9 m.) **Argegno** (Rte. 43). There is a mule track from Lanzo to M. Generoso.]

The lake is quitted at

139 m. **Capolago**, whence a cog-wheel Rly. ascends in $1\frac{1}{2}$ hr. (Return Ticket, 10 fr.) to

***Monte Generoso** (5390 ft.), the Rigi of the Italian lakes, but with a far finer mountain view. Passengers for the Hotel Monte Generoso (4000 ft.) alight at the *Bella Vista* Stat., $1\frac{1}{2}$ hr. below the summit. The panorama embraces the lake scenery and the Alpine chain, from Monte Viso to the Adamello group, the great plain of Lombardy and its cities, Milan with its Duomo, the courses of the Po and Ticino. A path from the hotel leads in 5 hrs. to **Argegno** on the Lake of Como (Rte. 43).

The Rly. continues to

141 m. **Mendrisio** (1190 ft.), with manufactories of paper, silk, and hats, and 2300 inhab. The wine of the country is stored in mountain caves, which form capital cellars. 2 m. S.W. are the sulphureous Baths of *Stabbio*.

The Italian frontier and custom-house is reached at

146 m. **Chiasso** (765 ft.), Buffet, where carriages are changed. A long tunnel under *Monte Olimpino* leads to

149 m. **Como** (Rte. 36). The Stat. is above the town to the W. Below, close to the lake, is another Stat. of the *Nord-Milano* Rly. (Rte. 36). The line ascends above the city, passing close to S. Abbondio and the Campo Santo, and intersecting the Rly. from Varese (Rte. 35). Further on, the hill crowned with the tower of Baradello rises on the rt. Several handsome stone bridges carry the cross roads over the line. Beyond

152 m. **Camerlata** Junct. is a short tunnel. Here the Rly. to Lecco diverges on the left (Rte. 38).

157 m. **Cantù.** The bell-tower was formerly used as a beacon, corresponding with that upon the Baradello. The fires blazing on the summit have often announced the advance of the Milanese against the Comaschi during their frequent wars; and the Baradello, equally by its fires, gave notice of the approach of any enemy on the side of the lake.

Galliano, $\frac{1}{2}$ m. E. of Cantù, has a curious Lombard Church, now a barn, with Christian inscriptions of the 4th cent. Some ancient frescoes, executed in the 11th, were painted by order of Arimbert, Archbishop of Milan. They contain portraits of the emperor Henry and his wife Cunegunda. The Baptistry is remarkable.

161 m. **Camnago** Junct., whence a short line runs S. to *Seveso San Pietro*. In the Church of Camnago is the tomb of Volta. Further on we cross the Rly. from *Seveso* to *Erba* (Rte. 37).

[2 m. rt. lies *Barlassina*, with a suppressed Convent of Dominicans, now an Ecclesiastical Seminary. It marks the site of the wood where Peter Martyr was slain by two hired assassins in 1252. About 2 m. farther on the road to Milan is the extensive

Villa *Cesano*, belonging to the Borromeo family.]

165 m. **Seregno** Junct. (7700). Rly. E. to Bergamo (Rte. 52); W. to Saronno (Rte. 21). 2 m. l. is the village of *Carate*, on rising ground above the Lambro.

167 m. **Desio**. Here the Torriani were entirely routed by the Visconti in 1277. The Villa *Traversa*, with a fine garden, contains some Roman inscriptions. A tunnel leads to

171 m. **Monza** Junct., for which, and for the remainder of the Rly. journey to

179 m. **Milan**, see Rte. 51.

ROUTE 33.

LAVENO TO MILAN, BY GALLARATE AND BUSTO ARSIZIO.

Miles.	Stations.	Routes.
	Laveno . . .	14, 35
10	Ternate Varano	
17	Besnate	
20	Gallarate . .	34
	12 Varese . . .	35
25	Busto Arsizio . .	21
28	Legnano	
37	Rho	2
42	Musocco	
46	Milan	

This Rly. turns S.W. from the Novara line (Rte. 14), and runs through pleasant scenery to

10 m. **Ternate Varano**, at the N. end of the little lake of *Comabbio*. Thence to

20 m. **Gallarate** Junct. (8000), where

the lines from Arona and Varese fall in rt. and l. The town stands on the rt., at the foot of the E. side of the Somma hills, at the commencement of the fertile region that extends to Milan. At

25 m. **Busto Arsizio** we cross the line from Novara to Saronno (Rte. 21).

28 m. **Legnano**. Near this place Frederic Barbarossa was utterly defeated by the Milanese in 1176, a defeat followed 7 years later by the Peace of Constance, which terminated, according to Sismondi, "in the establishment of a legal liberty, the first and most noble struggle which the nations of modern Europe have ever maintained against despotism." In the church is a *Madonna and Saints, by *B. Luini*.

37 m. **Rho** Junct. Within an hour by carriage to the E. is the pretty park of Leinate, a pleasant excursion from Milan. The remainder of the line to

46 m. **Milan** (Rte. 51), is described in Rte. 2.

ROUTE 34.

GALLARATE TO ARONA.

Miles.	Stations.	Routes.
	Gallarate . . .	33
5	Somma Lombardo	
8	Vergiate	
11	Sesto Calende . .	14
16	Arona	14

On leaving Gallarate (Rte. 33), the Rly. runs a little N. of W. to

5 m. **Somma Lombardo**. The town

is situated 500 ft. above Lago Maggiore, at the top of a ridge parallel to the course of the Ticino, consisting of sand and gravel, with huge boulders. In many parts it forms a waste, covered with heath, and known as the *Brughiera* of Somma and Gallarate. Efforts have been made at different times to bring it into cultivation, but to little purpose. There is a mediæval *Castle* bearing the arms of the Visconti at Somma; but the object most interesting is an enormous *cypress-tree*, said to date from the time of Julius Cæsar. It is an angle formed by the bend of the carriage-road, which Napoleon is said to have caused to be diverted from its straight course in order to prevent the destruction of the tree. In this neighbourhood took place the battle between Scipio and Hannibal (B.C. 218), wherein the latter was victorious. A military camp has been established close by, where large bodies of troops are exercised during the summer months.

The Rly. now crosses the Strona, and runs nearly N. across a moorland tract to

8 m. *Vergiate*, which lies on the rt. Here the line turns due W., passes through a tunnel, and proceeds to

11 m. *Sesto Calende* Junct., on the Rly. between Novara and Luino (Rte. 14). The Ticino is now crossed by a fine *Bridge (1882), with iron lattice girders resting on stone piers and abutments. Each of the three spans measures 80 to 100 yds., and below the Rly. runs the carriage-road.

The shore of the lake is now followed at some little distance to

16 m. *Arona* (740 ft.), an ancient town (3750), and the principal port at the S. end of Lago Maggiore. The Church of *Santa Maria* contains a fine oil-painting on wood by **Gaudenzio Ferrari* (1511)—a Holy Family, with SS. Catharine, John Evan., a bishop, and Peter Martyr, who introduces Countess Borromeo, the donor; God the Father with Angels and four Saints in the lunette. It is signed *Vinci*,

N. Italy.

the name of the painter's mother. This Church is the burying-place of the Borromeo family, though San Carlo and the celebrated Card. Federigo both rest in the Cathedral at Milan. San Carlo was born in 1538 in the old family Castle above the town, which the French destroyed in 1797. He died in 1584, and was canonized by Paul V. in 1610.

On a hill, $\frac{1}{2}$ hr. N. of the Stat., stands the *Colossal Statue* of *San Carlo Borromeo*, 70 ft. high, on a pedestal of 40 ft. The head, hands, and feet alone are cast in bronze; the rest of the figure is formed of sheets of beaten copper, arranged round a pillar of rough masonry which forms the support of it. The saint is represented in Cardinal's robes, extending his hand towards the lake, and bestowing his benediction. There is grace in the attitude, in spite of the gigantic proportions of the figure, and altogether the effect is good and impressive. It was erected in 1697, principally by subscriptions from the Borromeo family. It is possible to enter the statue and to mount up into the head, but the ascent is tiresome, and the heat oppressive. Between the folds of the upper and lower drapery the adventurous climber squeezes himself through, and then clammers up the stone pillar by placing his feet upon iron bars or cramps, till he reaches the head, which is capable of holding three persons. Here he may sit down in the recess of the nose, which serves as an arm-chair. In the neighbouring Church several relics of San Carlo are preserved.

From *la Rocca*, on a hill above Arona, there is a fine view. The geologist will find near the quarries of limestone (Dolomite) an interesting contact of the magnesian limestone and red porphyry.

For Excursions by Steamer on the Lake, see Rte. 47.

ROUTE 35.

LAVENO TO MILAN, BY VARESE AND SARONNO.

Miles.	Stations.	Routes.
	Laveno . . .	14, 33
3	Cittiglio	
8	Gavirate	
10	Barasso	
13	Casbeno	
15	Varese	
	3 Malnate	
	10 Olgiate	
	15 Grandate	
	16 Camerlata	
	18 Como	
	19 Como Lago . .	36
18	Malnate	
19	Vedano	
20	Venegono Castiglione	
24	Tradate	
32	Saronno . . .	21, 36
46	Milan	

This Rly. is managed by the Nord Milano Co., whose carriages are arranged on the American system, with a central passage, and afford very little room. The country traversed is extremely beautiful.

Laveno, the principal town on the E. side of Lago Maggiore, on the Rly. from Bellinzona to Novara and Genoa (Rte. 14), is prettily situated at the foot of a lofty well-wooded mountain on the shores of a small, well-protected bay. Its manufactories of porcelain are worth visiting. The Austrians fortified it by the erection of two strong redoubts, now abandoned, and visible to the rt. and l. of the port. Laveno is supposed to occupy the site of the Roman station of Labienum. Leaving the town; the Rly. skirts the base of the **Sasso di Ferro** (3490 ft.), which forms so fine an object in the landscape from Lago Maggiore.

3 m. **Cittiglio**. From this Stat. a road up the Val Cuvio branches off l. to Luino.

8 m. **Gavirate**, a large village on rising ground near the W. extremity of the *Lake of Varese*, over which the view is very beautiful. A great deal of silk is produced hereabouts, and in the neighbourhood are quarries of the variety of marble called *marmo majolica* by the Milanese, extensively used for ornamental purposes: it is a variety of compact limestone of the age of our lower English chalk-beds. A pathway leads S.E. to (1 m.) *Volterre*, an old monastery, with interesting cloisters, having brick arches, tall shafts of uneven lengths, and curiously carved capitals. 1 m. N.E. is the Stat. of

10 m. **Barasso**. The Rly. now ascends, commanding a magnificent prospect over the lakes of Comabbio, Monate, and Varese. On the descent to Varese the *Madonna del Monte* (see below) is passed at some distance to the l.

13 m. **Casbeno**, the nearest Stat. to the *Grand Hotel*, which rises on the l. of the line.

15 m. **Varese** Junct. (14,000). Rly. S. to *Gallarate* (Rte. 33). The principal Church contains frescoes, and a Magdalene, by *Morazzone*. The adjoining Baptistery, original octagonal, is in the Lombard style. Close to it is an elegant Campanile (246 ft.), whose walls retain marks of the Austrian bombardment in May 1859. In the Palazzo Quaglia, Via Dandolo, is a Collection of remains found among the Lake dwellings of Lago Varese and the neighbouring peat-beds. Opposite the Alb. Italia is the Palace of Francesco III. Duke of Modena, now the *Municipio*, with a small Cabinet of Natural History. Adjacent are pleasant Public Gardens, commanding a fine view of the Monte Rosa range. Round Varese (1300 ft.) are numerous villas of the wealthy Milanese, who reside here during the autumn. The Races in October are much frequented. Here are several factories for the winding of silk from the cocoons.

8 m. N.W. is the **Madonna del Monte* (2890 ft.), founded in 397 by St. Ambrose, to commemorate a great victory—not in argument, but in arms—gained by him on this spot over the Arians. The slaughter is said to have been so great that the heterodox party were exterminated. It was dedicated to the Virgin, and her statue, which was consecrated by St. Ambrose, is still preserved. Agaggiari, a Capuchin, built out of funds raised by his exertions the 14 chapels which lead to the summit. The entrance to the Sanctuary road is through a species of triumphal arch, the first of three which separate the series of chapels.

The 14 chapels represent the mysteries of the Rosary: the first five the mysteries of joy, the second five those of grief, the remainder of glory. They contain coloured statues in stucco, like those at Varallo and Orta (Rtes. 20 and 45), and frescoes, by *Morazzone*, *Bianchi*, *Nuvolone*, *Legnani*, and others of the 16th cent. Over the fountain near the last chapel is a fine colossal statue of Moses, by *Gaetano Monti*. The ascent to the Santuario affords magnificent views of the rich plain of Lombardy as far as the Apennines, of the higher and lower chains of the Alps, and the lakes of Varese, Comabbio, Biandrone, Monate, Maggiore, and Como. 1 hr. N.W. is the summit of the *Tre Croci* (3965 ft.), commanding a still finer view.

Pleasant drive N.E. to (8 m.) *Porto Ceresio* (Rte. 40), on the Lake of Lugano—very interesting to geologists. [Rly. E. through fine scenery to Como, following our present line as far as Malnate, where it branches to the l. Near *Olgiate* are fine views to the l., including Monte Generoso. From *Grandate* is gained a remarkable view over Como.]

On leaving Varese the Rly. passes through the suburb of Biumo, which contains several handsome villas of the Milanese aristocracy, and descends by a mass of compact alluvial conglomerate, crossing the Olona by a long and lofty viaduct, to

of the escarpment which bounds the valley towards the E., thence to

19 m. **Vedano**. 1 m. S.S.W. is the village of **Castiglione di Olona**, interesting for its mediæval remains, but chiefly for its *frescoes by *Masolino da Panicale* (1426-37); they were executed for Cardinal Branda Castiglione, and represent incidents in the life of the Virgin and St. Stephen in the Church, and the history of St. John Bapt., in the small square-vaulted Baptistery. In one of the paintings is the portrait of the Cardinal, and the painter's name—*Masolinus de Florentia*, *pinxit*. The two principal subjects in the latter are Salome preferring her request to Herod, and Herodias receiving from her daughter the head of the Baptist. The Baptism of Christ, and the Evangelists, are finely painted. In the Church is the monument of the Cardinal, by *Leonardo Griffo* (1443). 1½ m. E. lies the Stat. of

20 m. **Venegono Castiglione**. Hence the line runs S. to

24 m. **Tradate** (2810), where are several villas, and S.E. to

32 m. **Saronno** Junct., where five railways meet. Important frescoes in the Collegiate Church (Rte. 21).

For the remainder of the line, between Saronno and Milan, see Rte. 36.

18 m. **Malnate** Junct., on the edge

ROUTE 36.

COMO TO MILAN, BY SARONNO.

Miles.	Stations.	Routes.
	Como	35
3	Camerlata	
4	Grandate	35
8	Cadorago	
10	Lomazzo	
15	Saronno	21, 35
18	Caronno	
23	Bollate	
26	Bovisa	
29	Milan	37

COMO (705 ft.) was anciently a town of considerable importance. A Greek colony having been settled in this district by Pompeius Strabo and Cornelius Scipio, and subsequently by J. Cæsar, *Comum* was made the chief seat of this colony, from which time it rose to prosperity under the name of *Comum Novum*. It appears from the letters of the younger Pliny, who was born at Comum, that his native city was, in his time, in a flourishing state, and in the enjoyment of all the privileges which belonged to a Roman *municipium*. There are traces of this Greek colony in the names of Nesso, Pigra, Lenno, Dorio, and other places on the lake. Como does not figure in history after the fall of the Empire till the year 1107, about which time it became an independent city, and engaged in wars with Milan, which ended in its total destruction in 1127. It was rebuilt by Frederic Barbarossa in 1155, and 4 years afterwards was fortified. It remained a republic for two centuries, until it fell under the dominion of the Visconti. Since that time Como has followed the fortunes of Milan.

Como (26,000) is now a place of considerable trade and industry, having manufactures of silks, woollens, cottons, yarns, and soap. It trades from its port on the lake chiefly with Switzerland. It exports rice, corn, and other agricultural produce for the mountain districts, and large quantities of raw silk in transit

through Switzerland, for Germany and England, by the Splügen and St. Gotthard.

Since 1850, Como has stolen from the lake its old shallow harbour, turned it into an open Piazza, and thrown out commodious piers to form a new port, in which several steamers can lie at one time. A handsome street lined with colonnades leads from this to the Duomo and Broletto, and other objects of interest.

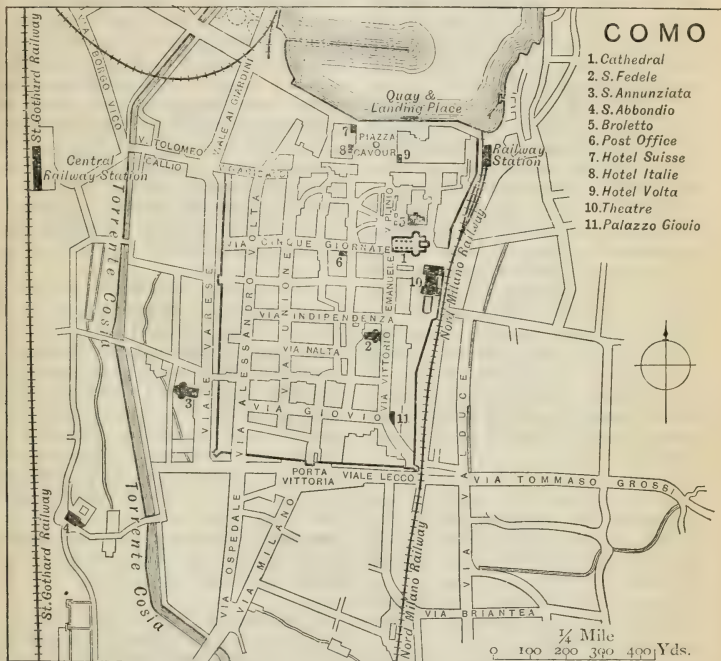
The *Cathedral is a fine building, the beauty of the architecture being heightened by the richness and solidity of the marble used in its construction. A long series of architects, of whom *Lorenzo de' Spazi* was the first, from 1396 to the last cent., have been engaged upon it, and hence much variety in the style of its different parts. The W. front was begun by *Lucchino da Milano*, in 1460, and completed between 1487 and 1526, by *Tommaso Rodari*, of Maroggia. This architect was also an excellent sculptor. Many of the statues were executed by him. The front is Gothic, with the exception of "the three entrance-doors, which are round-headed and of the richest Lombard style: it is divided by slips, or pilasters, with statues all the way up, enclosing a magnificent wheel-window, and studded with rich tribunes and canopies; elegant trefoil corbels circulate round the cornice and pinnacles, the centre of which chiefly presents a circular temple of small columns on brackets, rising from a tall pedestal and supporting a diadem of lesser pinnacles, and is unique."—*Hope*. The lower portions are covered with curious emblems, some *masonic*, some religious, interspersed with texts and inscriptions in beautiful Gothic letters. Many of these reliefs are types: e.g. a fountain, a vine, a lily, a church upon a hill. Amongst the larger reliefs, the Adoration of the Magi in the arch of the door should be noticed; but the most remarkable ornaments of this front are the statues of the two Plinys, flanking the doorway, erected by the Comaschi

in the 16th cent. to their "fellow-citizens." They are placed under ornamental Renaissance canopies by Rodario. The younger Pliny, who was born here, was much attached to Como, and he resigned a considerable legacy in its favour, founded a school, built a temple, and fully deserves commemoration as a benefactor.

The other sides of the exterior are

between them surmounted by elegant pinnacles. The cupola, built about 1732 by *Juvara*, is in the complicated and overloaded style of the French architecture of the time.

The nave and aisles are *Italian Gothic*, with finely-groined vaults; the transepts and choir are Renaissance. Two animals, intended for lions, support the basins for holy



Walker & Bontall sc.

in the style of the Renaissance. The lateral doorways, particularly that on the *N. side, with angels and fanciful columns, are elegant. Both were executed by *Rodari* in 1509. The arabesques are interspersed with birds, animals, serpents, and children. The windows are splendidly ornamented with arabesques and portraits, in relief, of illustrious men, in the best *cinquecento* style, and the buttresses

water. These, without doubt, are remains of the porch of the original cathedral, and supported its columns. The choir is circular, with five windows in two tiers, each separated by Corinthian pilasters; around are placed statues of the patron saints of Como.

Objects of interest on the S. side:—Six figures in two rows, with a predella of Six Saints, by *Tommaso*

Rodari (1482).—Statue of Card. Tolomeo Gallio (1861).—Six Passion reliefs in white marble (14th cent.), flanked by paintings of SS. Christopher and Sebastian, copied from *Luini*. Fine Renaissance doorway (see above).—Recumbent effigy of Bp. Rodigadinus (1350).—*Flight into Egypt, by *Gaudenzio Ferrari*.—*Altar of S. Abbondio, third Bishop of Como, in gilt and coloured wood; his statue in the centre; his miracles in compartments around.—*Adoration of the Magi, by *Luini*, with a giraffe, and other animals.—*Virgin and Child, with four Saints, by *Luini*.

N. Side.—White marble relief of the Virgin and Child with two Saints, by *Rodari*, between two modern busts of Bp. Rovelli and Innocent XI.—Beautifully sculptured doorway.—Sarcophagus of *Benedetto Giovio* (1544), the historian of Como, brother of the more celebrated Paolo Giovio. He was one of the first exact archaeologists who appeared during the revival of letters.—*Marriage of the Virgin, by *Gaud. Ferrari*.—A modern altar-piece, by *Marchesi*—St. Joseph and our Lord as a Child; one of his best works.—*Nativity, by *Luini*.—Entombment, School of *Rodari*; between busts of Pius IX. and Zanino Cigalino (1562).

In the N. Sacristy, a Holy Family (glazed); School of *Luini*.—Good Statues in the transepts of SS. Sebastian, Agnes, and others (1525). Apostles in the Choir, by *Pompeo Marchesi*.

There are two organs: one built in 1596, the other in 1650, by Father Hermann, a German Jesuit.

The circular *Baptistry*, on the l. of the entrance, is attributed to Bramante; it has eight Corinthian columns of Breccia marble, with the font in the centre, on which are reliefs of the life of the Baptist.

The Bishop of Como has an extensive diocese, extending over a portion of Italian Switzerland. The Duomo was wholly built by voluntary contributions, the Comaschi taking great pride in this chief ornament of their town and diocese; and the man-

ner in which the edifice was begun by the people is recorded in the inscriptions upon it.

By the side of the Duomo stands the *Broletto*, or Town-hall (1215), built in alternate courses of black and white marble, with a few red patches. It is interesting as a memorial of the ancient days of the independence of the Italian republics, when such a building existed in every Lombard city. The lower storey is a *Loggia* upon pointed arches. Above is a floor with large windows, where the chiefs of the municipality assembled; and from the middle window projects the *Ringhiera*, from which they harangued the crowd of citizens convened in *parliament* below; for, in the constitutional language of ancient Italy, the *parlamento* was the primary assembly of the democracy, from whence the powers of government originated, and to which the ultimate appeal was to be made.

The *Church of *San Fedele*, formerly the Cathedral, is considered to be of the era of the Lombard kings, and the back part of the exterior is nearly unaltered. It has a polygonal apse with external gallery, and a straight-sided doorway at the N.E. corner, curiously carved with a conflict between a dragon and a serpent. The interior has been modernised, and contains nothing but a few old columns, and two Holy Water basins supported by monsters. There is a 15th-cent. fresco of the Virgin, SS. Roch and Sebastian in the 1st chapel, rt.

S. Abbondio. This fine Church, originally named after S. Carpofo, first Bishop of Como, has a round apse and square tower. It was dedicated, after the death of St. Abondius, third Bishop, in 469, to that holy prelate, buried within its precincts, and was the cathedral of the old city. "It presents single round-headed windows, with small pillars and arches, again enclosed in broad flat borders of the richest arabesque and basket-work. Though small, it has double aisles, and the pillars of the outermost range are smaller and the arches lower than of

the innermost.”—*Hope*. “It is a small but graceful creation of the 11th cent. Few who have ever seen it will forget the singular and picturesque effect of the exterior, by the contrast between the slender columns of the aisles and the massive pillars of the nave, or the exquisite arabesque work lavished on arch and buttress without.”—*Saturday Review*. The pillars of the nave are in small courses of stone; those of the aisles in granite. In the apse are frescoes. The Church contains the tombs of several bishops of Como, and now serves as the Chapel of the Ecclesiastical Seminary.

The handsome **Theatre** (1813–1849) stands behind the **Duomo** upon the site of the old castle.

The **Liceo Plinio**, built in 1811, has a front adorned with busts of the great men whom *Como* has produced. It contains reading-rooms, a bust of the singer *Madame Pasta*, a collection of natural history, a laboratory, and a Library.

The **Piazza Volta** is so called from the statue of that inventor by *Marchesi*, which stands in the centre of it, opposite the house in which he lived (1745–1819). *Volta* was intended for the law; but his first work, published in 1769, and which treated upon electricity, sufficiently announced the direction which his mind had permanently received.

Palazzo Giovio, still belonging to that family, contains a number of Roman inscriptions and other antiquities—a collection begun by *Paolo Giovio*. Later times have added several interesting relics from suppressed churches and convents. The library contains several of the unedited works and papers of *Paolo Giovio* and of *Benedetto* the historian.

The *Gates* of the city are good specimens of the military architecture of the middle ages, and add much to its picturesque appearance. Beside them stand the massive towers of *Vittoria*, *S. Vitale*, and *S. Pietro*. The country abounds with pleasant walks and handsome villas. The *Raimondi* or *Odescalchi*, *Visconti*, and *Rezzonico* are amongst

the most splendid; and farther on, the *Villa d'Este*. Near it is the *Gallia*, supposed to be upon the site of one of *Pliny's* villas.

The inhabitants of *Como* and its vicinity have been celebrated as workers in stone ever since the days of the Lombards. In the laws of *Rothar*, one of the earliest of the Lombard kings, mention is made of the “*Magistri Comacini*,” who travelled the country as masons, which they continue to do at the present day.

A drive through the district of *La Brianza* (Rte. 37) makes a very interesting and pleasant excursion from *Como*, about 8 hrs. there and back. 2-horse carriage, 25 fr., with 3 fr. to the driver. The cross-country roads are excellent, and after *Montorfano*, reached in 1 hr., the country opens. *Orsenigo* is passed on the l., and *Alzati*, reached in less than $\frac{1}{2}$ hr., with *Villa Turati*, called *Il Soldo*. In front rise *Monte Grigna*, *Monte Campione*, the *Corno di Canzo* and *Resegone di Lecco*. 10 min. further is *Anzano*; thence through *Lurago* to *Inverigo* is $1\frac{1}{2}$ hr., where there is a good Inn. Back by *Anzano* (fine view of *Monte Rosa*), *Villa Adelaide*, or *Tassera*, having fine gardens and commanding views over *Lakes Alserio* and *Pusiano*. Then N. by *Paravicino* to *Erba*, whence *Como*, 8 m. W., is reached by another road.

A good carriage-road, overlooking the lake, leads to (5 m.) *Torno*, from which the *Villa Pliniana* (Rte. 43) may be reached by footpath or rowing-boat in $\frac{1}{2}$ hr. From the *Porta Vittoria* a road strikes E. to (1 hr.) *Brunate* (2405 ft.), commanding an extensive view. 1 hr. W. of *Como* is *San Fermo*, where *Garibaldi* beat the *Austrians* on May 27, 1859. Fine view, and pleasant descent to *Chiasso*.

The *Nord Milano Rly. Stat.* is close to the lake. The train skirts the town, and ascends to

3 m. *Camerlata*, above which, on the E. shore, upon a sandstone rock, stands the lofty tower of *Baradello*. This building, whose castellated walls run down the abrupt sides of the

steep, is probably of the age of Barbarossa. It is interesting as the monument that witnessed the fall of the first of the dynasties which successively tyrannised over Milan. This city, one of the first which asserted its independence, was the first amongst the Italian republics to lose it. Her freedom dates from the peace of Constance in 1183; her thralldom from 1246, when *Pagano della Torre*, the chief of that once powerful family, was inaugurated as the protector of the republic. In the hands of the Torriani the power continued until the accession of Napoleone della Torre, who, created *Anziano Perpetuo* by the people, and Vicar of the Empire by Rodolph of Hapsburg, governed with absolute authority. The nobles whom he had exiled, guided by Ottone Visconti, were in possession of the city of Como; and on the 21st of Jan. 1277, Napoleone and his troops fell into the power of their enemy. The victors spared the lives of Napoleone and of all the members of his family whom they captured; but the prisoners were put into separate iron cages in the Baradello. What ultimately became of the others is not known; but Napoleone, after lingering several years, devoured by vermin, and suffering the most extreme misery, probably madened by it, ended his captivity by dashing his head against the bars of his prison. Upon the fall of the Torriani arose the power of the Visconti. Under the hill near the Castle is a Church with a round apse of five lancets and a square tower.

4 m. **Grandate**. Here the Rly. turns S. from the Varese line (Rte. 35), and follows the high road to

8 m. **Cadorago**, where it crosses the Lura torrent, and descends its rt. bank to

10 m. **Lomazzo**. The line from Novara to Seregno is crossed at

15 m. **Saronno** Junct. (Rte. 21), beyond which the Rly. turns S.E., and re-crosses the Lura. Passing

18 m. **Caronno**, in the Church of which are some frescoes by *Aurelio Luini*, and

23 m. **Bollate**, it joins the Erba line (Rte. 37) at

26 m. **Bovisa**, and reaches the *Stazione Nord* (Plan B. 5) in the Piazza Castello at

29 m. **Milan** (Rte. 51).

ROUTE 37.

MILAN TO ERBA, BY SEVESO AND THE BRIANZA.

Miles.	Stations.	Routes.
	Milan	36
3	Bovisa	
6	Cormanno	
10	Varedo	
14	Seveso S. Pietro	
	2 Camnago . .	32
15	Meda	
19	Carugo Giussano	
21	Inverigo	
23	Lambrugo	
26	Merone	
28	Incino Erba	

This Rly. quits Milan by the Piazza Castello (B. 5), and at

3 m. **Bovisa** Junct. turns rt. from the line to Saronno (Rte. 36).

[10 min. from the Stat. is the *Palazzo Simonetta*, with a front of three colonnades, one over another. The garden-front presents a very intricate arrangement of angles, and from a window on the 2nd floor, on the l., is a remarkable echo which repeats a clear sharp sound thirty times. The view N. to the mountains is very fine.

A mile distant is the *Certosa of Garignano*, founded in 1349 by Archbp. Oddone Visconti, Lord of Milan. The Church contains frescoes by *Crespi* of the life of St. Bruno, much injured by damp.] Beyond

6 m. **Cormanno** the Rly. crosses the Seveso, which bounds the fertile dis-

trict of the Brianza on the W. Soon after passing

10 m. **Varedo** the river is crossed again, and the train reaches

14 m. **Seveso S. Pietro** Junct., whence a branch line runs N. to *Camnago*, on the main line between Como and Milan (Rte. 32), which our Rly. crosses before arriving at

15 m. **Meda**, with the ruins of an extensive monastery. The country becomes more broken and undulating as we approach

19 m. **Carugo Giussano**, and numerous villas are seen on the vine-clad slopes.

21 m. **Inverigo**, a pretty village on the Lambro. A cypress avenue leads to the Church opposite the *Villa Crevelli*, thence a path to the top of the hill crowned by a colossal statue of Hercules. A path conducts from it to the **Rotonda Cagnola*, the most beautiful villa in the district, with a Grecian portico, and a lovely panorama, from the cupola, of the country as far as the Alps: It was built in 1813. Beyond

26 m. **Merone**, where the line is crossed from Como to Lecco (Rte. 38), the Rly. passes two little lakes—on the l. the *Lago d'Alserio*, on the rt. the *Lago di Pusiano*. A gradual descent brings us to

28 m. **Erba** (1020 ft.), one of the largest towns of the district, which gives its name to the *Pian d'Erba*, renowned as the most fertile in the hilly region of Lombardy. There are several handsome villas here, especially the *Villa Amalia* ($\frac{1}{2}$ m. N.W.), celebrated by Parini, from the grounds of which the view over the Brianza is incomparable.

Interesting excursions, especially to the geologist, may be made to the (3 m.) *Buco del Piombo*, a cavern excavated in oolitic limestone; and to the *Pian di S. Primo*, celebrated for its huge erratic blocks (Rte. 43).

Incino, 1 m. E., with a tall Lombard *campanile*, occupies the site of the Roman Forum *Licinii*. [Carriage-road N. to (15 m.) *Bellagio*, traversing the **Val Assina*. Omn. as far as (5 m.) *Canzo*.

The road ascends the beautiful valley of the Lambro, a country furnishing the best silk, and abounding in silk mills. Traversing a succession of clean and thriving towns and villages, *Mariago* is reached close to the little *Lago Seggino*, abounding in fish.

Canzo and *Asso*, from which the valley takes its name, are flourishing little towns with numerous silk-works. Between *Canzo* and (1 m.) *Asso* there is a good waterfall. In the centre of the *Val Assina* runs the Lambro. E. of *Canzo* rise the Horns (*Corni di Canzo*). N.W. is *Monte S. Primo* (ascent in 4 hrs.), see Rte. 43. Beyond *Asso*, passing through the villages of *Lasnigo* and *Barni*, we reach (10 m.) *Magreglio*: at a high level, near it, are the sources of the Lambro. 10 m. in further stands the small chapel of the *Madonna di Ghifola*, where the Lake of Lecco, and the Alps of the Valtelline and Grisons, burst on the view. During the zigzag descent by *Civenna* to *Bellagio*, shaded by chestnut, walnut, and cherry trees, there are beautiful views on either hand over the Lakes of Como and Lecco.]

ROUTE 38.

LECCO TO COMO, BY MERONE.

Miles.	Stations.	Routes.
	Lecco	51
2	Valmadrera	
4	Civate	
5	Sala al Barro	
8	Oggiono	
13	Merone Ponte Nuovo	
15	Anzano	
19	Cantù	
23	Albate Camerlata	
27	Como	32

On leaving **Lecco** (Rte. 42) the Rly. crosses the *Adda*, and passes **Malgrate**,

with numerous silk-mills, on the W. bank of the lake. To the rt. lies

Valmadrera, in the Church of which are some pillars 47 ft. high, and 3 ft. 8 in. in diameter, cut from an erratic block found upon Monte Valmadrera, 1065 ft. above the lake.

4 m. **Civate**. The Church of *S. Pietro*, founded in the 8th cent., has some curious stucco reliefs of a later period. Here the line sweeps boldly to the S., passing **Sala**, whence *Monte Baro* (3150 ft.) may be ascended in 2 hrs. *Fine view. The Rly. then skirts the E. shore of the little *Lago d'Annone*, at the S. end of which lies

8 m. **Oggiono**. The Rly. soon afterwards turns W., and runs S. of the *Lago di Pusiano*, crossing the Lambro, to

13 m. **Merone Ponte Nuovo**, where it intersects the *Nord Milano* line from Milan to Erba (Rte. 37).

19 m. **Cantù**, which lies to the l., has also a Stat. on the direct line from Como to Milan (Rte. 32), which our Rly. joins at

23 m. **Albate Camerlata**. Thence to

27 m. **Como** (Rte. 36).

ROUTE 39.

BELLINZONA TO LUINO.

Miles.	Stations.	Routes.
	Bellinzona	32
2	Giubiasco	
6	Cadenazzo	
11	Magadino	
17	Pino	
21	Maccagno	
25	Luino	14, 40

On leaving Bellinzona the Rly. follows the l. bank of the Ticino. At

2 m. **Giubiasco** the St. Gotthard Rly. turns off to the l., and at

6 m. **Cadenazzo** a branch line strikes off rt. to (8 m.) **Locarno** (Rte. 47), crossing the Ticino, and afterwards, beyond *Gordola*, the Verzasca.

Our Rly. reaches the Lake at

11 m. **Magadino** (Rte. 47), and from this point skirts the E. shore to

25 m. **Luino** (Rte. 47).

ROUTE 40.

LUINO TO MENAGGIO, BY LUGANO.—RAIL AND STEAMER.

Miles.	Stations.	Routes.
	Luino	} Rail 14, 39
8	Ponte Tresa	
	Ponte Tresa	
	Porlezza	} Steamer
	Porlezza	
2	Piano	} Rail
4	Grandola	
6	Menaggio	

The greater part of this Rte. lies through Swiss territory (see *Hand-book for Switzerland*).

Luino (2800), an international Stat. near the Swiss and Italian frontier, on the E. shore of the Lago Maggiore, was the birthplace, about 1460, of the painter Bernardino, named after it *Luini*. There are some frescoes of his in the principal Church.

From the landing-place of the Steamers a narrow-gauge Rly. runs E., crossing the Bellinzona and Novara line (Rte. 14), and ascends the valley of the Tresa to

2 m. **Creva**, a busy manufacturing village. Thence, crossing the river and passing through two tunnels, to

4 m. **Cremenaga**, beyond which the line turns S.E. to

8 m. **Ponte Tresa**, a village of 365

inhab., prettily situated on a bay of the Lago Lugano, so completely landlocked as to seem a distinct lake. Another of the winding reaches of the lake stretches N., about half a mile on the E. of our road, as far as

Agno, a village of 600 inhab., at the mouth of the Agno.

One of the prettiest scenes is that presented by the village and small lake of *Muzzano*, which lies l. of the road beyond Agno.

Steamer from Ponte Tresa S.E. through the narrow Straits of Lavena, and then due S. to ($\frac{1}{2}$ hr.) *Porto Ceresio*, whence a dil. runs S.E. to (8 m.) *Varese* (Rte. 35). The Steamer then steers N., touching at *Morcote* and *Melide*, between which on the rt. rises *Monte S. Giorgio* (3590 ft.), separating the two Southern arms of the lake. At Melide we pass under the causeway which carries the St. Gotthard railroad. On the l. opposite Campione, rises *Monte Salvatore* (see below). In $1\frac{1}{2}$ hr. from Ponte Tresa (Exp. 1 hr.) we reach

LUGANO (930 ft.), the largest and most thriving town of the canton Tessin (lt. *Ticino*) with 7200 inhab., charmingly situated on the margin of the lake. It is a regular Italian town, with arcaded streets stretching up the steep hill-side to the Rly. Stat., which is reached by funicular tramway. The hills and mountains abound in all the productions of the luxuriant vegetation of Italy; and numerous villas are scattered along their slopes, embowered among vineyards and gardens, but, in penetrating its E. bay to *Porlezza*, the mountains assume a wild and precipitous outline, and the darker tints of the rock and oak copse furnish the predominating colour.

The Church of *San Lorenzo*, on an eminence near the Rly. Stat., commands a fine view. The fabric is ancient, and traces of the original building are to be seen. The Renaissance front, richly adorned with sculpture, is attributed to *Tommaso Rodari*.

Close to the H. du Parc is the Church of *S. M. degli Angeli*, founded in 1499, containing remarkable paintings in fresco by **Bernardino Luini*; particularly a Crucifixion of large size covering the wall which divides the choir from the nave. It is one of the finest works of the Lombard school. Below are striking figures of S. Sebastian and S. Roch, and above, on a smaller scale, are various Passion Scenes. The Virgin and Children, in fresco, in a Chapel on the rt., is a work of great beauty and refinement. On the l. wall is the Last Supper, in three compartments. These paintings were almost the last works of Luini, who died in 1530.

The Palazzo Civico, opposite the steamboat pier, has a fine court with arcades.

The *Giardino Gabrini*, on the margin of the lake, contains an overpraised statue of a mourning woman, *La Desolazione*, by *Vincenzo Vela*, who modelled the Statue of *William Tell* on the Fountain before the H. du Parc. The Belvedere of the *Villa Enderlin*, on the summit of the hill, commands a beautiful view. 1 m. S. is the pleasant suburb of *Paradiso*, and 1 m. farther the *Capo San Martino*.

Pleasant drive (8 m. N.W.) to *Breno* (2105 ft.) in the Val Magliasina.

Rly. N. to Bellinzona and St. Gotthard; S. to Como and Milan (Rte. 32).

Boats on the lake, with one boatman, 2 fr. for the first, and 1.50 fr. for each subsequent hour: with two, 3 fr. and 2 fr. respectively.

There are considerable factories for throwing silk grown in canton Tessin; and Lugano further derives activity and prosperity from being the entrepôt of goods shipped across the lake from Italy, to be transported over the Alps, and *vice versâ*. A large fair is held here on the 9th of October.

Monte Caprino, the mountain opposite Lugano, is penetrated by grottoes, which have been converted into cellars, called *Cantine*. Numerous

small houses for the sale of the wine are built over them, which at a distance have the appearance of a village.

EXCURSIONS.

1. **Monte Salvatore** (3051 ft.) may be ascended in 2 hrs. on foot, or in $\frac{1}{2}$ hr. by the Funicular Rly.; Stat. at the *Paradiso*, 1 m. S. of the town. The Rly. is 1 m. 50 yds. long, and rises 1900 ft. Horse or mule, 6 fr. and *buonamano*. The road follows that to Como for $\frac{3}{4}$ m., where a paved path diverges rt., passing the *Villa Marchino* on the ascent to the village of *Pazzallo*. Here the path turns l. under an archway, and l. again in 2 or 3 min. It is steep and stony, but not otherwise difficult. The sweet-scented purple *cyclamen* covers the hill-side in the spring; in the autumn the *Daphne Cneorum*. Wooded nearly to the top, this mountain forms a promontory. The view extends over every arm of the Lake of Lugano, affording a glimpse of *Lago Maggiore*, and is bounded by the snowy Alps. The distant prospect is limited in many directions by intervening mountains; but the view of the *Monte Rosa* chain, and the glimpses of more distant snowy peaks, heighten the effect of the beautiful scenery at hand. On the summit is a pilgrimage chapel. For the geology, see Rte. 32.

“Splendid fertility, rich woods, and dazzling waters, seclusion and confinement of view contrasted with sea-like extent of plain, fading into the sky—and this again, in an opposite quarter, with an horizon of the loftiest and boldest Alps—unite in composing a prospect more diversified by magnificence, beauty, and sublimity than perhaps any other point in Europe, of so inconsiderable an elevation, commands.”—*Wordsworth*.

2. A drive round *Monte Salvatore* (2-horse carriage, 11 fr.), takes about 3 hrs. The road passes by *Pambio*, where, in front of the Church is a statue by *Vela* in memory of a young rifle-volunteer, *Francesco*

Carlioni, who fell at *Somma Campagna*, July 24, 1848. On the hill to the rt. is the village of *Gentilino* and monastery of *S. Abbondio*. The road then leads down a rich valley to the *Agno* arm of the lake at *Figino*, and skirts the shore to *Morcote* at the point of the promontory. The Church and appendant buildings form a striking group high above the town, and are reached by 300 steps, with a statue to their builder, a local benefactor, in a niche at the bottom. The Church has Lombardic remains and a stately campanile, and the view from it of the windings of the lake is of uncommon beauty. Six houses of *Morcote* sank into the lake Sept. 10, 1862. Thence N.N.E. to *Melide*, which is 4 m. S. of *Lugano*.

3. Another charming drive is under the N. and W. slopes of *S. Salvatore* by *Carabbia* and *Ciona* to (4 m.) *Carona*. The views are of singular richness and beauty, especially when the *Monte Rosa* range is visible. $\frac{3}{4}$ hr. S.W. of *Carona*, through park-like scenery and chestnut woods, is the Church of *Madonna dell' Ongaro*, commanding a glorious view. $\frac{1}{2}$ hr. further is *Torello*, a suppressed monastery with Romanesque church. *Figino* and the high-road lie on the lake, $\frac{1}{2}$ hr. W. Thence to (6 m.) *Lugano*.

4. *Monte Brè* and *Monte Boglia*. 1 m. E. of *Lugano*, on the shore, is *Castagnola*, with conspicuous white tower, and above it *Monte Brè* (3050 ft.), easily ascended from that point in 2 hrs. The pathway passes the village of *Brè*. The descent can be made N. by *Pazzolino*; or the excursion can be prolonged to (2 hrs.) *Monte Boglia* (5000 ft.). A path leads thence to *Oria*, on the lake, where the steamer may be taken.

5. By boat to *Gandria*, a little beyond *Castagnola*, walking back in an hour by the cliff-path. The cactus, *Aloe* (*Agave Americana*), Sweet-scented Bay, and other plants of a warm climate, give the vegetation a thoroughly southern character. The *Pteris Cretica* is found growing in the crevices of the rocks.

6. Beyond *Gandria* is *Oria* (see

above). Thence walk, or take a boat to ($\frac{1}{2}$ hr.) *S. Mamette*, and walk up the ravine to ($\frac{1}{2}$ hr.) *Drano*, where there is a fine waterfall, and to ($\frac{1}{2}$ hr.) *Puria*; descend and cross the ravine to ($\frac{1}{2}$ hr.) *Castello*, perched on a summit, and return to ($\frac{1}{2}$ hr.) *Oria*. From *Castello*, *Monte Boglia* may be ascended in 3 hrs.

7. On the S. shore of the lake is *Osteno*, 50 min. by steamer from *Lugano*. Here a singular ravine or *Orrido* (the local word for a gorge), accessible only by boat, well deserves a visit. Through the ravine is reached the **Grotto* (ticket 75 c., to be had on board the steamer). 20 min. E. (by boat) are the *Tufa Caverns of Rescia*. *Argegno*, on the Lake of Como, may be reached in 5 hrs. by *S. Fedele* and *Castiglione*, through the *Val d'Intelvi*, a summer resort. 6 m. S.W. of *Osteno* is the village of *Lanzo d'Intelvi* (3115 ft.), and 1 hr. higher up, the **Hotel Belvedere*.

8. Carriage-road N. up the valley of the *Cassarate* to (9 m.) *Sala*; thence on foot in 20 min. to the interesting *Capuchin convent of Bigorio* (2300 ft.), which commands fine views. Return on foot along the heights by the chapel of *S. Bernardo* (2300 ft.), and the villages of *Comano* and *Porza*; or by carriage above the *Lake of Origlio*, and through *Cureglia*, *Veza*, and *Massagno*; or by train from *Taverne Stat.*, 1 hr. W. of *Bigorio* (Rte. 32).

Carriage-road N. through the *Val Colla* to (12 m.) *Scareglia* (3205 ft.), at the foot of *Monte Camoghè* (7300 ft.), which may be ascended in $4\frac{1}{2}$ hrs. Descent N. in 5 hrs. to *Bellinzona*.

STEAMER in $1\frac{1}{2}$ hr. to *Porlezza*, which is within the Italian frontier. Train thence in 1 hr. to *Menaggio* on the Lake of Como. Carriages may also be obtained at *Porlezza* for 10 or 12 fr. The road (6 m.) is good but steep, especially on the Como side. At *Porlezza* is the Custom House Stat. The entire distance is well worth walking, the descent by the old mule-path upon *Menaggio* being particularly fine.

The train at first intersects a broad

valley, and then ascends, passing on the rt. the *Lago di Piano*, to

Grandola (1260 ft.), on the highest point of the line. Thence a bold descent in curves, the line being admirably engineered, affording fine views over the Lake, to

6 m. *Menaggio* (700 ft.), see Rte. 43.

ROUTE 41.

COIRE TO COLICO ON THE LAKE OF COMO, BY THE SPLÜGEN AND CHIAVENNA.—COACH AND RAIL.

Miles.	Stations.	Routes.
	Chiavenna	
6	Samolaco	
9	Novate Mezzola	
17	Colico	42

2-horse carriage to *Thusis*, 30 fr.; to *Splügen*, 65; to *Chiavenna*, 135.

Dil. twice daily in summer from *Coire* to (13 hrs.) *Chiavenna*, reaching *Splügen* in 8 hrs. Carriage in 7 hrs. from *Coire* to *Splügen*, about $4\frac{1}{2}$ hrs. from *Splügen* to *Coire*. Through tickets are issued to *Milan* and other towns in N. Italy.

Coire (1935 ft.) and the road as far as (34 m.) *Splügen* (4760 ft.) are described in the *Handbook for Switzerland*.

This village (It. *Spluga*, Rom. *Speleuga*), chief place of the *Rheinwald*, is situated at the point of departure of the two Alpine passes of the *Splügen* and *Bernardino*. It suffered severely from the flood of 1834, which swept away more than a dozen houses. The covered bridge over the *Rhine* has since been replaced by an iron girder bridge.

Splügen anciently belonged to the lords of *Sax*, on the S. slope of the *Bernardino*, but it afterwards joined the *Grey League*.

Above the village, in the bed of the stream from the *Löchliberg*, is an ancient hermitage, and in the church-yard are curious monuments to the

Georgii. The prominent mountains are the *Guggernüll* (9470 ft.) and *Einshorn* (9649 ft.), l. of the valley, and over Splügen the Dolomite *Kalkberg* (9765 ft.). Behind the *Guggernüll* is the *Tambohorn* (10,748 ft.), invisible from the village.

$\frac{1}{2}$ hr. E. of the Church is a ruined Castle; pleasant walk thence through forest to Sufers (4675 ft.), at the foot of the *Kalkberg*, by the old Splügen mule-path, supposed to have been a Roman road.

[EXCURSIONS.—*a.* To the Three Lakes, full of trout, under the *Surettahörner*. Turn up l. just beyond the Rhine bridge. 2 hrs. up S.E., glorious view. *b.* Ascent of the *Guggernüll*, with view of the *Tambohorn*. *c.* Ascent of the *Tambohorn*, $4\frac{1}{2}$ hrs. up. The rocks at the top are steep and require care. Guide 14 fr. *d.* Ascent of the *Surettahorn* (9971 ft.). *e.* The valley behind Splügen leads to the *Löchliberg Pass* in $2\frac{1}{2}$ hrs. Half-way, fine view of the *Surettahörner*. *f.* *Source of the Hinter-Rhein*, 5 hrs.; 2 along the post-road, 2 on horseback, and 1 on foot.

Löchliberg Pass, down the *Savien Thal* to Coire; *Vulserberg Pass*, down *St. Peters Thal* to Ilánz.]

The **Pass of the Splügen* is very ancient, having been known to the Romans; but until modern improvements it was one of the most difficult and dangerous of the frequented passes. The road was constructed by the Austrian Government in 1819–1823, to compete with the newer Swiss road over the Bernardino. The engineer was Cav. Donegani.

The Splügen road crosses the Rhine, and ascending some zigzags enters through a short tunnel (25 min.) the valley of the Oberhausen-bach, a small torrent which joins the Rhine at Splügen. This it follows by a gentle ascent, and an entirely new line, the old one having been demolished by the tempest of 1834, when road and bridges were carried away, and piles of broken rocks spread over the valley. In 50 min. from the tunnel we

reach the main series of zigzags leading up the final steep. A Refuge stands near the top, and at one point the peak of the *Tambohorn* is seen rt. 25 min. above the zigzags is a covered Gallery, 93 yds. long, and beyond it (10 min.) the

41 m. *Summit of the Pass* (6945 ft.), between the *Tambohorn* and *Surettahorn*. Along this narrow ridge runs the boundary line of Switzerland and Italy. Immediately after surmounting it the road begins to descend, passing the first cantonièra, or house of refuge; lower down, a series of tourniquets leads to the

42 m. *Italian Custom-house*—a melancholy group of buildings in a desolate and barren spot, where luggage is searched. N.E. rises the *Surettahorn*. Further on, at a point where the road crosses the stream, the old bridle-path descended on the rt. direct to Isola, through the defile of the *Cardinello*, a very perilous valley, from its constant exposure to avalanches.

The French army of Marshal MacDonald, who crossed the Splügen between the 27th Nov. and 4th Dec., 1800, long before the new road was begun, in the face of snow and storm, lost nearly 100 men, and as many horses, chiefly in the passage of the *Cardinello*. His columns were literally cut through by the falling avalanches, and man and beast swept away to destruction. The carriage-road avoids this gorge altogether, proceeding at a high level along the mountain-side. From the *Cantonièra della Stuetta* (35 min.) there is a grand view to the rt.—the finest on the pass—of the great *glacier of Curciusa*, and the peaks *Pizzo Terre* (10,165 ft.), *Cima di Balnisio*, and others. Three Galleries are now passed—of 245, 220, and 565 yds. respectively—the longest on any Alpine road. They are constructed of the most solid masonry, arched, with roofs sloping outwards, to turn aside the avalanches of snow, supported on pillars, and lighted by low windows like the embrasures of a

battery. From the entrance of the second gallery there is a most striking view down upon the roofs of Isola, and the long line of zigzags, which led to that village, abandoned since 1838. At

48 m. **Pianazzo** (4750 ft.) this old road is left for the new one, which is shorter by 3 m., and was rendered necessary by the injury done by the storm of 1834, and also by the danger to which the route between Isola and the cascade of the Madesimo was exposed from avalanches, which fall regularly into the glen of the Liro, below Pianazzo.

The road now crosses the little stream of the *Madesimo*, within a few yards of the verge of the precipice, over which it throws itself in a beautiful *Waterfall (650 ft.). The view, looking down from a little terrace, is very fine. [From near the bridge, a track ascends the stream to the *Passo di Madesimo*, leading N.N.E. in 4 hrs. to Canicùl in the Averser Thal.] 30 min. from the Cascade, reached by a good road, is a Hydropathic Establishment and Pension, much frequented in the summer. The road now passes through a tunnel of 120 yds., and then descends by numerous zigzags down the face of the precipitous mountain-side—a most extraordinary piece of engineering.

51 m. **Campo Dolcino** (3455 ft.), in spite of its sweet-sounding Italian name, is but a poor village, on a small grassy plain at the junction of the *Rabbiosa* torrent with the *Liro*.

The road now threads the gorge of *San Giacomo*; an inscription commemorates its completion by Carlo Donegani, in the reign of the Emperor Francis II. The vale of the Liro is strewn with fallen rocks, composed of a species of white gneiss, exceedingly brittle, which, after exposure to the weather, assumes a red colour. It must have been a difficult task to carry a road through such a wilderness; and it is accordingly in many places narrow, the turnings sharp, and the terraces too short. The

desolation of the scene is relieved by forests of chestnut-trees. The tall white campanile of the *Madonna di Galliraggio*, with these woods and precipices, forms an agreeable picture. Near it, at the village *San Giacomo*, the Liro is spanned by a bold bridge.

A mile or two farther, the valley opens, and Chiavenna appears in view, a picturesque town, under an Italian sun.

59 m. **Chiavenna** (Germ. *Clefen*, Clavena of the ancients), with 4200 inhab., is charmingly situated (1090 ft.) below steep wooded mountains of singular beauty, at the junction of the valley of S. Giacomo with that of the *Mera*, which flows from Val Bregaglia. It is celebrated for its *beer*, the best in N. Italy, and maintains several spinning mills for silk and cotton. An ingenious manufacturer named Vantossi at one time wove here a fire-proof cloth of asbestos,—a mineral which abounds in the neighbouring mountains. Opposite the Conradi inn, at the foot of a curiously coloured rock, is a large ruined *Palazzo* begun by the Grisons family of De Salis, but never completed: fine view from the *Paradiso* (50 c.). The Church of *S. Lorenzo* has a tall campanile standing within a square enclosure, surrounded by a cloister. On one side are two bone-houses, filled with skulls arranged in patterns, and, adjoining them, in the octagonal *Baptistery*, an ancient stone font, with rude reliefs. The citizens keep their Valteline wine in grottoes, which form excellent cool cellars, and are called Ventalori.

Chiavenna belonged to the Dukes of Milan down to the 16th century, when the Swiss became possessed of it, and it formed, with the Valteline and Bormio, a state subject to the Grisons. Napoleon added it to Italy, as lying on the S. side of the Alps; and the Congress of Vienna, by the same rule, transferred it to Austria.

Near *Gordona*, 3 m. S.W. of Chiavenna, is a waterfall worth notice. Cross the river to the rt. at *Prata*, $\frac{1}{2}$ hr. from the town on the Colico road; thence $\frac{1}{2}$ hr. to the Fall.

The road up the beautiful Val Bregaglia, and over the pass of the Maloja, into the Engadine, is described in the *Handbook for Switzerland*. Visitors should drive a short way to get an idea of the valley, which, with its dark purple rocks and chestnut woods, is finer than that on the Splügen. About 3 m. up the Valley, near *Piuro*, memorable for the fate of its inhabitants, who were buried by the fall of a mountain, is a peculiar manufacture of a coarse ware for culinary purposes, made out of potstone (*Lapis ollaris*). This stone is easily cut, or turned in a lathe, and endures heat. Pliny calls it *Lapis Comensis*, from its being exported from the Lake of Como. 1 hr. further is the Swiss boundary at Castasegna, and $\frac{3}{4}$ hr. beyond is *Promontogno*, in a splendid situation. A good road ascends in zigzags on the N. side of the valley from Promontogno to (1 hr.) *Soglio* (3569 ft.), sheltered from the N. and E., and surrounded by beautiful wooded scenery.

Rly. onward. The broad and marshy valley of the Mera is crossed to

6 m. *Samolaco*, which lies under the hills on the rt. bank. Thence S.S.E. to

9 m. *Novate*, near the N. extremity of the *Lago di Mezzola*, a most picturesque little lake, so walled in by mountains, that down to a recent time there was no road by the side of it, and travellers were carried across it in barges. This lake has been gradually separated from that of Como by annually increasing deposits of mud, brought down by the Adda from the E. out of the Valteline. The naked and savage mountains have a very peculiar outline. Their sides are furrowed with ravines, down which, at some seasons, torrents precipitate themselves, strewing the margin of the lake with wreck. The Codera, one of the most furious torrents, spreads its waste of rocks and gravel in the shape of a fan, for a breadth of at least half a mile. This river at ordinary times trickles through the stones in paltry dribbles,

crossed by wooden bridges, under which the water is turned by artificial canals, flanked by wedge-shaped dykes. After traversing this desolate space the road emerges upon the delta of the Adda, and crosses the river by a fine Bridge, partly on the foundations of that built by Azzo Visconti. On a rock to the rt., once probably an island in the lake, stands the Spanish Fort Fuentes, built in 1603, as the key of the Valteline. The Rly. from Sondrio (Rte. 42) falls in on the l., and the margin of the lake of Como is reached at

17 m. *Colico* (720 ft.), at the foot of Monte Legnone (8565 ft.). Though less unwholesome than formerly, owing to the drainage of a large portion of the marsh-land, Colico is not a good halting-place, and most persons push on by train or steamer. For the journey to Bellagio, &c., see Rte. 43.

ROUTE 42.

MILAN TO INNSBRUCK, BY THE STELVIO.—RAILWAY, ROAD, AND STEAMER.

Miles.	Stations.	Routes.
	Colico	41
4	Delebio	
10	Morbegno	
12	Talamona	
15	Ardenno	
20	S. Pietro	
26	Sondrio	

Rly. to (32 m.) Lecco; in progress thence to (25 m.) Colico; Rly. to (26 m.) Sondrio; in progress to (17 m.) Tirano. Most travellers, however, will prefer the train to Como (Rte. 32), and the Steamboat journey thence to Colico (Rte. 43). Dil. from Sondrio to Bormio in 10 hrs.; Bormio to Eysers over the summit, in 12 hrs., from June to Sept.

The great feature of this route is the **Pass of the Stelvio** (9175 ft.), the highest in Europe practicable for carriages,

being 2300 ft. above the Simplon, and 1000 ft. above the Great St. Bernard. It was constructed by the Austrian government, planned by the chief engineer, Donegani, and executed under the inspection of the engineer Domenici, by the contractor Talachini (1828), at an expense of nearly 3 millions of florins, or about 290,100*l.* Whether we consider the boldness of the design, the difficulties of its execution from the great height and exposure to storms and avalanches, or the grandeur of the scenery through which it passes, the Stelvio road is the most remarkable in Europe. The galleries cut through the solid rock, along the margin of the Lake of Como—those higher up built of massive masonry, to resist the fall of avalanches—the long causeways carried over the morasses of the Valteline—the bridges thrown across torrents—the long succession of zigzag terraces, winding with gradual slope to surmount one of the highest ridges in the Alps—these features, though common to all Alpine thoroughfares, are here seen on the most magnificent scale.

This road is sometimes impassable for wheel traffic during the winter months, but may always be crossed in sledges. Every spring, when the snow disappears, the ravages of the winter's storm and avalanche are disclosed to view—injuries to be repaired only at great expense.

The most interesting scenes on the route are the shores of the Lake, and its excavated galleries; the gorge of Spondalunga; the splendid view of the Ortler-Spitze, with its snowy glaciers, seen from the summit of the pass; and the glaciers on the Tyrolese side skirted, apparently within the distance of a stone's throw, by the carriage-road.

Milan is described in Rte. 51, together with the Rly. as far as

32 m. *Lecco* (8000), a rapidly increasing town, with manufactures of iron and cotton-twist.

Lecco (700 ft.) is chiefly remarkable for its beautiful situation (well described in *Italy*,

scribed in the 'Promessi Sposi'), near the outlet of the Adda from the Lago di Lecco, or E. branch of the Lake of Como. The town is surrounded by mountains of a very bold and striking outline. The serrated ridge on the E. is well-named *Resegone* (great saw), and is worth a visit. *Mte. Campione* (7160 ft.) and *Mte. Grigna* (7910 ft.), both to the N., are best reached from the N. side (see below). The market on Saturday is a busy scene, and in the Villegiatura season Lecco is much frequented by rich Milanese families from their villas in the neighbouring Brianza and Pian d'Erba. The branch of the Lake of Como at the extremity of which Lecco is situated, is much wilder than the W. arm. [A road leads N. between Resegone and Campione to the village of *Ballabio*, and thence descends to (12 m.) *Introbio*, a charming centre for excursions at the head of *Val Sassina* (see below).]

The excellent carriage-road onward which skirts the lake was formed partly by cutting a shelf out of the rock, partly by building up a terrace of masonry, and, in places where the rocks project very far into the lake, by boring galleries or tunnels through them. Three galleries, through which the road passes beyond the little village of *Olcio*, measure upwards of 1000 yds. The views over the lake are of enchanting beauty, especially towards the upper end. The clear sunny sky of Italy, the placid lake, the olive and odorous citron-groves, and the trellised vine-bowers along its shore, contrast strikingly with the bleak region of bare rock and everlasting snow which the traveller encounters further on.

7 m. *Mandello*, at the mouth of the *Neria*, which flows from the N.E. down the slopes of Monte Grigna. Nearly opposite *Bellagio*, which is conspicuous on the l., about 5 m. further, the pretty cascade of the *Fiume Latte* descends from the rocks to the rt. of our road. It issues out of a cavern in the face of the preci-

peice; and, though abundant in spring, is dry generally in autumn.

14 m. **Varenna** (Rte. 43), a pretty village at the mouth of the Val d'Esino. $\frac{1}{2}$ hr. above it stands the picturesque Castle of *Perledo*. 2 hrs. higher up S.E. is *Esino*, whence *Monte Grigna* (7910 ft.) may be ascended in 5 hrs. *Superb view. 2 hrs. below the summit is a Hut of the It. Alpine Club (6150 ft.). The descent may be made S.W. to *Mandello*. This N. summit of *Monte Grigna* is officially called *Moncodine*; the S. summit (7160 ft.) is known as *Monte Campione*.

About $\frac{1}{2}$ m. N. of Varenna are more excavated galleries, nearly $\frac{1}{4}$ m. long. At *Regoledo*, on a high terrace, is a good hydropathic establishment.

17 m. **Bellano**, a village at the mouth of the *Pioverna*, which issues from a narrow ravine and forms the Cascade of the *Orrido di Nesso* (200 ft.). A rough road runs S.E. up the Val Sassina to (10 m.) *Introbio*. This valley was the cradle of the Counts Thurn and Taxis, the first postmasters in Germany (1852).

20 m. **Dervio**, on a promontory at the base of *Monte Legnone* (8565 ft.).

25 m. **Colico** Junct. Stat. for *Chiavenna* (Rte. 41).

The Rly. traverses on a raised causeway the flat alluvial tract formed by the deposit of the *Adda* in the course of ages, and still partly in the state of a morass—the whole evidently an encroachment on the lake: and, turning E. from the *Chiavenna* line, enters the *Valtellina* (Val Tellina; *Germ.* Veltlin) or valley of the *Adda*. It passes on the l. the ruined hill-fort *Fuentes*, built by the Spaniards, while lords of the Milanese in 1603, to intimidate the Canton of the Grisons. This fort was the headquarters of the Jesuits and missionaries sent forth to convert the Protestants of the *Valtellina*; whose efforts, not confined to persuasion, led to the persecution, expatriation, and massacre of so many

of its unfortunate inhabitants. The Roman Catholics of the valley, by whom this iniquity was perpetrated, June 20, 1620, though Swiss subjects, were protected by the Spaniards, and thus escaped punishment. The *Valtellina* was the scene of a mountain campaign between the French, under the Duc de Rohan, and who fought at *Morbegno* in 1635. From 1512 to 1797, with some interruption, the *Valtellina*, with the territory of *Bormio* and *Chiavenna*, belonged to the Swiss republic of the Grisons; it was then added to the kingdom of Italy; and at the Congress of Vienna was united to Lombardy until 1859, when the revolution transferred it to *Sardinia*. It was always regarded as an important possession by Austria, affording direct communication between their hereditary states and Lombardy.

10 m. **Morbegno** (4500), a well-built town. The snow mountains of the *Bernina* chain, especially *Monte della Disgrazia*, form a grand background to the view. Excellent silk is produced in the neighbourhood.

[A bridle-path leads S. up the Val del Bitto and over the *Pass of San Marco*, then by Val d'Orta, into *Val Brembana*, and so to Bergamo. W. rises the *Pizzo dei Tre Signori* (8600 ft.). *Piazza*, 25 m. from Bergamo, or *Zogno*, about 12 m., will afford night quarters. The scenery of *Val Brembana* is interesting and unexplored.]

12 m. **Talamona**, where the *Adda* is crossed near its confluence with the *Masino*.

15 m. **Ardenno**. Hence a good road runs N. up the *Val Masino*, a wild and striking valley, to the (10 m.) *Bagni del Masino* (3750 ft.). The Baths lie amidst magnificent scenery at the foot of *Mte. della Disgrazia* (12,074 ft.), which is best seen and only accessible from this side. (For the ascent a good starting-point is the highest hut in V. di Mello, or, still better, that in the Val Sasso Bisolo.) Two or three fine passes for mountaineers (the *Zocca*

the finest) lead over into Val Bregaglia, and so to Chiavenna. On the road between Ardenno and Masino is a boulder of very remarkable dimensions, said to be the largest in Europe. It lies about halfway between Catteggio and S. Martino.

The frequently varying course of the Adda, due to inundations, deprives this part of the valley of much of its beauty. The successive openings S. lead to steep passes communicating with the valleys of Bergamo. The hill of Sassella, famous for its vineyards, rises on the l. before reaching

26 m. **Sondrio** (1140 ft.), a cheerful town, the capital of the Valteline, and residence of a prefect (7000). It stands at the mouth of the picturesque *Val Malenco*, from which issues the Malero, a stream frequently very destructive to Sondrio, and guarded by massive embankments.

There is a fine view from the ancient castle of *Masegra*.

[9 m. N. (carriage there and back, 8 frs.), in the Val Malenco, is *Chiesa*, amidst noble scenery. The grand snow mass of the Bernina is in front N., and that of Mte. della Disgrazia W. Between the two is the *Muretto Pass*, leading to Casaccia in Val Bregaglia. By the Val Lanterna, opening N.E. of Chiesa, is a path, which, crossing the *Canciano Pass* E., leads to Poschiavo or Le Prese. (See below.)

From the Canciano Pass the *Pizzo Scalino* (10,925 ft.) can be ascended, offering the finest point of view of the Bernina group from the S. side.]

Carriage-road onward. On leaving the town, a *fine hospital*, built by a private individual, is seen. Hence the scenery is somewhat uninteresting, but the vineyards have a certain fame, and numerous villages are interspersed among them.

12 m. **Tresenda**. Above, on the l., marked by a watch-tower on a jutting rock, is *Teglio*, now a village, but once the capital of the Valteline (Val Teglino), to which it gave its name.

[A good road leads S. by a bridge over the Adda to the *Aprica Pass* (4050 ft.) and thence to *Edolo* and Val Camonica, or to the pass of *Tonale* (6150 ft.). Fine view on the ascent to the Aprica from the (4 m.) *Belvedere* (carriage from Sondrio, there and back, 15 fr.). There are short cuts for a pedestrian. (See Rte. 71.)

About $\frac{1}{4}$ hr. before reaching the Aprica Pass, a road S. to *Bergamo* turns off rt., and enters the *Valle Belviso*, following it until nearly the end, the last part of the road being through a fine beech wood, with good views of Monte Venerocolo and Monte Gleno. Here the path mounts to the large Alpe di Pila, and then by the Passo Barbellino (8000 ft.), between Monte Torenà and Gleno, commanding a fine but narrow view. Then down by the Lago di Barbellino with fine views, and to the Alp Barbellino, where the Valle Seriana cannot be followed on account of the river, but crossing another hill, the top of the Scala is reached, at the W. extremity of which the *Serio* rushes down, forming a fine cascade of some 800 ft. The road down the Scala is steep and difficult; thence to (11 hrs.) *Bondione*, where a carriage may be had for 8 frs. to (13 m.) *Clusone*. The road hence to *Bergamo* is very fine, and is traversed by steam Tramway as far as *Ponte della Selva* (Rte. 58).]

17 m. **Madonna di Tirano**, a small village, named from a Pilgrimage Church of the Virgin, containing much fine wood-carving, at the mouth of the valley of Poschiavo. A carriage-road leads up it to the foot of the pass of the Bernina, and into the Engadine, passing the beautiful lake of [Poschiavo. At (6 m.) Le Prese, on its banks, are comfortable quarters in a delightful situation. The Swiss frontier is 1 m. from Madonna di Tirano. (See *Handbook for Switzerland*.)

18 m. **Tirano** (1505 ft.), a small town of 2700 inhab., containing deserted palaces of the Visconti, Pallavicini, Salis, and other noble families,

It has been devastated at various times by the inundations of the Adda, from which it is in perpetual danger of being swept away.

20 m. **Sernio**. Near this place in 1807, a landslip, from Monte Masuccio, on the rt. bank of the Adda, fell into the bed of the river, so as completely to dam up the stream. The waters rose to a great height, overflowed the surrounding villages and fields, forming a lake many acres in extent, which lasted 11 days, and then burst, carrying desolation down the valley, and upon the unfortunate town of Tirano. The lake thus formed extended up the valley as far as Tovo. At Lovero the water stood 18 ft. deep, and injured the walls and foundations of the houses so much, that to this day many of them require to be supported. Near this, 11 spires may be counted at one time, so numerous are the villages and churches in this part of the valley.

23 m. **Grossotto**, a large village at the mouth of the Val Grosina. The plot of the massacre of Protestants in 1620 was laid in a house near the inn. The valley, adorned by noble chestnut-trees, here becomes very picturesque.

28 m. **Bolladore** (2840 ft.), 5 m. higher up, the narrow and picturesque defile of La Serra divides the Valteline from the territory of Bormio. It was closed in ancient times by a strong wall and gate over the road, which was shut at night.

31 m. **Leprese** (3000 ft.), at the mouth of the Val di Rezzo, through which a useful path leads N.E. in 6 hrs. by *Fontale* to S. Catarina (*Northern Germany*, Rte. 385).

41 m. **Bormio** (4010 ft.). The BATHS OF BORMIO, $1\frac{1}{2}$ m. higher up, afford better quarters (see below). They are shut after October.

Bormio (1000), burned by the French in 1799, and again by accident in 1855, formerly enjoyed considerable prosperity from the transit of

merchandise between Venice and the Grisons, which accounts for its old houses and ruined towers. Very pure and delicious honey may be procured here packed in boxes.

Through the whole of the Valteline, the language and people are quite Italian, as is the appearance of the country. As far as Bolladore it is extremely rich. Mulberry and chestnut-trees and luxuriant vineyards clothe the hills, which are scattered over with villages and churches; but at Bolladore the scenery becomes decidedly alpine, with no variety but rocks, pines, and snow. The district is appropriately termed "*Il freddo paese*." Bormio is surrounded by snowy mountains, and the winter usually begins early in October.

[Three lateral valleys open out at Bormio.

1. The **Val Furva** leads S.E. from the town along a char-road to (9 m.) *Sta. Catarina*, an Establishment with chalybeate waters in a splendid situation, shut on 15 Sept.; fine centre for mountain excursions. Ascent of M. Confinale, with superb view of the Ortler, Bernina, and Adamello groups (8 hrs.). Ascent of M. Tresero (9 hrs.). Guides necessary. From S. Catarina a path conducts in 8 hrs. over the Corno dei Tre Signori to Pejo (*Hand-book S. Germany*), whence the Val di Sole is easily reached, and then Trent or Botzen.

2. **Val Dentro**, W. of the Baths. Following this valley for 2 hrs., and then turning l. into *Val Viola*, and crossing a Col (7900 ft.) into *Val Campo*, we reach the road from Tirano to Pontresina at Pisciadella. Or leaving Val Viola to the l., and crossing the pass of *Foscagno* (6330 ft.), the short lateral valley of Trepalle descends into the sequestered *Val Livigno*, 6 hrs. from Bormio. Thence there are several ways into the Engadine, about 6 hrs. further. Scenery all very wild; a good guide required.

3. **Val Fraele**, N.W., often consi-

dered to hold the main stream of the Adda; by this a mule-path leads in 12 hrs. to S. Maria in the Münster Thal, and reaches the Valley of the Adige at Glurns (*Handbook for S. Germany*).]

The ascent of the **Stelvio** begins immediately behind Bormio. The road is excellent, and well engineered; every advantage is taken of the ground, and the ascent is surmounted by numerous zigzags. There are many Galleries, partly cut in the rock, but mostly arched with very strong masonry to resist avalanches and landslips.

1½ m. above the town are the **New Baths of Bormio** (4395 ft.), with hot saline sulphureous springs (90–100° Fahr.). The Baths are much frequented in July and August, and are supplied through wooden pipes from the springs rising near the old Bath-house, which stands ½ m. higher up. Several of the Baths are large enough for swimming.

Nearly abreast of the Old Baths the road crosses a bridge over a deep chasm, and traverses the Galleria dei Bagni: an obelisk of rock 40 ft. high is left standing beside it, and a slab records the construction of the road between 1820 and 1825. This bridge was blown up by the Austrians July 1859, to check the march of Garibaldi's riflemen. The Pass was again disputed in 1866. An Inscription on the rocks commemorates the success of the Italians. The view looking back towards the Corno di S. Colombano is grand and wild. The road now runs along the edge of a tremendous precipice. On the l. is the opening of the Val Fraele, which was nearly stripped of its forests to furnish timber for the construction of the road. A sin-10 or 12 hrs. to Sta. Maria. A singular cascade is now seen bursting from a cavern in the face of the opposite precipice, and descending in one shoot 50 ft. This is the Braulio, which passes for the *Source of the Adda*. The road here makes a sud-

den turn to the rt., entering the deep and savage gorge of the Wormser-Loch. Its sides are rocky precipices, nearly vertical, and that along which the road is carried is in places worn smooth by the wintry avalanches which slide down it from the heights above. Wherever an avalanche is known to fall, the road is skilfully protected from injury by tunnels cut through the rock, or by galleries of solid masonry built over it, with sloping roofs, so as to turn off the falling masses of snow or rock, which roll harmlessly over the traveller's head into the abyss below.

There are 7 of these galleries on this side of the pass, measuring together 750 yds.

Near the lower end of this gorge is the 1st House of Refuge, or *Cantoniera di Piatta Martina* (5585 ft.), a building of solid masonry, with cart-house and stables below, and bedrooms and kitchen above. There are five of these refuges in different parts of the road, forming inns of a very humble class, but not unwelcome places of shelter in stormy weather. Three smaller houses (*Case dei Rotteri*) are built at intervals by the roadside, to serve as dwellings for workmen, whose duty it is to clear away the snow, to repair all damage caused by it, and to render assistance to travellers.

At the upper end of the Wormser-Loch, the road ascends in a series of zigzag terraces the sloping side of the hill, and emerges on the plain of the Braulio. This slope is called the **Spondalunga** (long wall); near it is the 2nd House of Refuge (6500 ft.). Immediately afterwards the Ponte Alto crosses the torrent of the Val Vitelli. [A glacier descends this valley from the snowy masses of Monte Cristallo, a portion of the great Ortler group, ascended from this point by Mr. Tuckett in 1864.]

Looking back from the Spondalunga, the Galleries under which the road is carried resemble a long battery with embrasures pierced for cannon.

The road crosses the Braulio torrent by a bridge, and reaches the

3rd Cantoniera (7590 ft.), and the wild open basin below the summit. Further on is

50 m. **Sta. Maria** (8315 ft.), the 4th Cantoniera and Italian Custom-house, close to the Swiss frontier.

[The ancient pass of the *Wormser-Joch* leads from these buildings in 3 hrs., through interesting scenery, down to the Swiss village of Santa Maria in the Münsterthal, whence the Adige can be gained at Glurns in 4 hrs. (see *Handbook for S. Germany*). A good view from the ridge of the Wormser, easily reached: many rare Alpine plants. The Austrian Government wished to purchase the Pass of Santa Maria, in order to carry their road through it, but the Legislative Assembly of the Grisons refused to accede to the proposal, and the Austrian engineers were in consequence compelled to conduct their road over the heights of the Stelvio.]

For some distance the road looks down into the Münsterthal on the l. All verdure now ceases; a few scanty mosses alone tinge the bare and shattered slate-rocks. The remainder of the ascent is never altogether free from snow, which sometimes remains in the month of July heaped up to a height of 6 or 8 ft. on each side of the road. On the

52 m. **Stelvio Pass**, or *Stilfser Joch* (9175 ft.), 1500 ft. higher than any other carriage-road in Europe, is the solitary workman's house of

Ferdinandshöhe. The frontier-line, separating Lombardy from the Austrian Tyrol, is marked by an obelisk. The Swiss boundary-line runs only $\frac{1}{2}$ m. to the W. From the house a footpath leads over the slate shingle, in 20 min., to a projecting rock which commands a *wonderful panorama; or, in 1 hr., Monte Plessura (9941 ft.) N.N.E. can be ascended, whence the view extends from the Bernina on the one side, to the mountains of the Oetzthal on the other.

The Ortler-Spitze (12,811 ft.), seen from top to bottom surrounded by subordinate peaks clad in snow, and with glaciers streaming from its sides, is inconceivably grand. [This, the loftiest and most interesting of the Tyrolean mountains, and recognised from great distances along the range of the Alps westward, forms a northern spur from a vast mass of snowy summits, generally termed the Ortler group, circling round from the Stelvio Pass on the W., to the Gavia Pass, leading to Val Camonica, on the S., of which *Mte. Cristallo* (11,370 ft.), the *Thurwieser Sp.* (11,962 ft.), and the *Madatsch Sp.* on the Stelvio side; the *Königsspitze* (12,646 ft.), *Monte Zebbru* (12,255 ft.), till lately confounded with it, and *Zufall Sp.* (12,344 ft.), more truly called Monte Cevedale, near the centre of the curve; and the *Fornaccia* (11,950 ft.), *Viozzi Sp.* (11,920 ft.), *Pizzo del Mare* (11,920 ft.), and *Monte Tresero* (11,800 ft.), overhanging the Gavia Pass, are the most noticeable members. Of these the *Königsspitze* ranks next to the Ortler in importance, not only with respect to the group, but the whole of the Austrian Alps; and from the N. especially, forms an almost equally grand object. From the central mass several minor ranges, or spurs, are projected: one, to the N.E., has for its highest summit the *Mittlere Peder Spitze* (11,349 ft.); the other, stretching E., is of greater length, and includes the *Venezia Spitze*, *Zufried Sp.*, and *Eggen Sp.* (11,214 ft.). Between these two ranges lies the *Martell Thal*. S.W., is a well-marked spur, ending in *Monte Confineale* (11,076 ft.). On either side of this latter ridge are the *Valle del Zebbru* and *Val Forno*. They are magnificent in their scenery, to which the *Baths of Sta. Catarina*, at the junction of the latter valley with *Val Furva*, afford ready access. For *Sta. Catarina*, ascent of *Monte Confineale*, and further details of the Ortler group, see *Handbook for S. Germany*.]

The Tyrolese side of the pass is far steeper than the Italian, and nearly 50 zigzags (*giravolte*) are constructed

between the summit and Trafoi, in order to preserve a gradual descent. By this means the slope never exceeds 1 in 10.

About half-way down the range of zigzag terraces, on a sheltered platform, stands a road-mender's Hut.

58 m. **Franzenshöhe**—2nd Cantoniera (7200 ft.). Here the traveller looks down upon the vast and picturesque *Madatsch glacier*, descending from the side of the Ortler into a gulf many thousand feet beneath him. The road descends nearly to a level with it at the 6th Cantoniera, called *Del Bosco*, from the fir-trees which first appear in the vicinity. The glacier is but a short walk from this house; by the side of the ice stands a little pilgrimage Chapel. The Madatsch-Spitze is a singular pointed mass of black rock, rising out of a sea of solid ice. The highest peak of the Ortler, and the full grandeur of its snowy range, is now gradually lost, but the Weiss Kugel, one of the Oetzthal snow-peaks, comes into view.

Near this a marble tablet records the atrocious murder of Madame de Tourville, an English lady, by her husband, in 1876.

The three Holy Springs are now seen in the beautiful valley far below—best overlooked from the **Weisse Knott*, a pavilion with an obelisk to the memory of Josef Pichler, who first ascended the Ortler in 1804.

63 m. **Trafoi** (5080 ft.), a small hamlet in a splendid situation. A solitary path across the meadows leads in 40 min. to a little chapel containing images of Christ, the Virgin, and St. John, the object of frequent pilgrimages. They stand at the very base of the Ortler, whose snowy summits and tall precipices impend over them. From the foot of the neighbouring cliff three springs (heilige drei Brunnen) burst, and give the hamlet its name—"Tres Fontes." The three streams are made to issue from the breast of the sacred figures. The spot was probably a sanctuary in pagan times, and the grandeur of the sur-

rounding scenery is indescribable. A little above the house of the priest is a level track, called the Bear's Playground (*Bärenboden*), from the frequent appearance of these animals, who breed in the forests, and often commit depredations on the herds. Three great glaciers descend towards the head of the glen. The scenery the whole way from the summit to Prad is not surpassed in any part of the Alpine chain.

[The **Ortlerspitze* may be ascended from the Trafoi side by three routes, two of which start from the *Heilige drei Brunnen*. The old route climbed up a steep tangled wooded slope for about 1000 ft. to the foot of the *Pleis*, an ice couloir constituting the principal difficulty of the ascent; thence a Plateau of *névé* was gained, and only time and labour were required to reach the summit. Mr. Tuckett, in 1864, successfully varied this route by avoiding the *Pleis* and striking up the *Tabaretta Thal*, filled with glaciers in its upper portion, and exposed to falling rocks, but from which the great slope of snow and ice leading to the summit was more easily reached. A *third route* has since been taken, which reaches the head of the *Tabaretthal*, up the next hollow to the N., and by a more distant course from Trafoi. This and one from the *Suldenthal* appear to be the best routes, and the ascent may be considered tolerably easy and safe for those accustomed to snow, and to require not more than between 6 and 7 hrs. The *view is magnificent towards every point of the compass, except the E., which is filled by a group of Dolomite crags.]

The road crosses the stream four times during the descent to

65 m. **Gomagoi** (4265 ft.). Here is a strong Austrian *Fort*, commanding the Pass.

[The *Sulden Thal* opens here rt., and the *Glacier* at its head appears in view. This may be reached in 4 or

5 hrs. The secluded valley offers "features of the highest order of grandeur," and there is a superb view of the Ortlerspitze from the summit of the glacier, by which also is a pass into the *Martell Thal* (*Handbook for S. Germany*); or the *Königsspitze* can be ascended by practised mountaineers. From the *Suldenthal* also is an interesting route to the head of *Val Forno*, and so to *Sta. Catarina*. It leads by the *Sulden Glacier* over the *Janiger Scharte*, or *Eissee Joch*, to the upper portion of the *Langereferner* at the head of the *Martellthal*, and thence nearly at a level over the *Cevedale Pass*.

From *St. Gertrud*, $2\frac{1}{2}$ hrs. up the Valley, there are two ways to the summit of the *Ortler Spitze*; the first reaches in 4 hrs. a notch in the ridge, $\frac{1}{4}$ m. N. of *Tabaretta Sp.*, and visible from the village. Hence the "Tuckett route" is joined in 2 hrs., and the summit reached in 3 more. The second course makes for the ridge S. of the *Tabaretta Sp.*, but success beyond much depends on the state of the snow.]

Below *Gomagoi* the road crosses the stream, and the insignificant village of *Stilfs* (It. *Stelvio*) is seen upon a height on the l., whence this pass takes its name. Its houses look like swallows' nests attached to the face of the rock.

70 m. *Prad* (2940 ft.), with a very ancient *Church* on a hillock. We now emerge into the valley of the Upper *Adige* or *Vintschgau*, crossing it on a causeway by a long straight road which terminates in a ridge over the *Etsch* (It. *Adige*) at

73 m. *Spondinig* (2915 ft.). Here our route falls into the road leading E. to *Meran* and N. to *Landeck*. The dil. goes on E. to

75 m. *Eyrs*, whence dil. in 11 hrs. to (52 m.) *Landeck Stat.* for (46 m.) *Innsbruck*; or in 5 hrs. to (28 m.) *Meran Stat.* for (30 m.) *Botzen* and (80 m.) *Innsbruck*. See *Handbook for Southern Germany*. Extra Post with

two horses, including all fees, from *Landeck* to *Eyrs*, 43 fl.; *Meran* to *Eyrs*, 26 fl.; *Eyrs* to *Trafoi*, 12 fl.; *Trafoi* to the *Baths of Bormio*, 33 fl.; thence to *Sondrio*, 70 fr.

ROUTE 43.

COMO TO COLICO, BY STEAMER.—THE LAKE OF COMO.

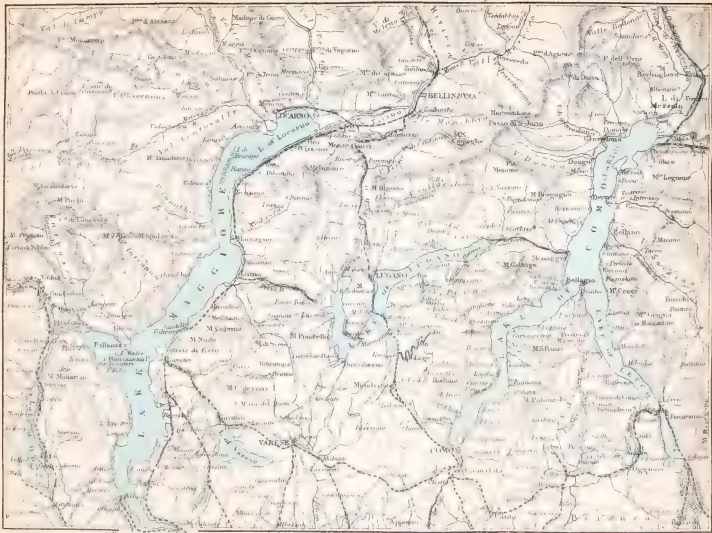
	Approximate time. min.
Como	
Cernobbio	11
Blevio	7
Moltrasio	7
Torno	7
Urio	5
Carate	5
Palanzo	7
Pognana	6
Torriggia	6
Nesso	8
Argegno	13
Sala	12
Campo	5
Lenno	8
Azzano	4
Tremezzo	5
Cadenabbia	4
Bellagio	7
Menaggio	11
Varenna	13
Bellano	16
Acquaseria	14
Rezzonico	7
Dervio	7
Cremia	7
Musso	8
Dongo	6
Gravedona	12
Domaso	7
Colico	13

4 hrs. 8 min.

The Lake of *Como* (700 ft.), called by the ancients *Lacus Larius* (te, *La* maxime!—*Virg.*), shut in by steep and lofty mountains, is about 31 miles long, by either arm, from 1 to $2\frac{1}{2}$ m. broad, and in some places 1900 ft.



THE ITALIAN LAKES Map 2



deep. Its S. extremity is divided into two branches by the promontory of Bellagio; at the end of the W. arm lies *Como*; at the extremity of the other, on the E., *Lecco*. The chief feeder of the lake is the Adda, which enters it at the N., and flows out at Lecco, there being no outlet at the Como end. Taken altogether, it perhaps surpasses in beauty of scenery, and in the exuberance of its semi-tropical vegetation, every other lake in Italy. It enjoys a classical reputation, as the residence of the two Plinys, and the scene of the scientific researches of the elder Pliny, the naturalist. Claudian describes the voyage up the lake in the following elegant lines:—

Protinus umbrosâ quâ vestit littus olivâ
Larius, et dulci mentitur Nerea fluctu,
Parvâ puppe lacum prætervolat, oculus inde
Scandit inaccessos brumali sidere montes.

In addition to vines, figs, and mulberries, the aloe, cactus, pomegranate, and olive, flourish on its shores, which are studded with handsome villas, picturesque villages, and commodious hotels.

To describe all the objects of interest on the shores, and the excursions which may be made among the surrounding mountains and valleys, would fill a volume. The following enumeration embraces only those points of view which are easy of access, and the objects visible from the boat or steamer.

Rowboats, with awning, generally 1 fr. 50 c. the hour, with a few additional soldi; a second rower, 1 fr. extra. In fine weather during summer the winds are invariable: from sunrise to 10 or 11 the *tivano*, a gentle breeze, from the N.; calm for an hour or two till past 12, when the *breva*, a gentle breeze, rises from the S. and continues till sunset. Boats avail themselves of these winds, and wait for them as a river barge waits for tide. As a general rule, the surface is but slightly furrowed; sudden storms are, however, not rare, and the violent squalls that sometimes sweep down the lake are

dangerous to the inexperienced. The boats are most picturesque, and exactly resemble those depicted by old painters. They are not so slow as their appearance would lead one to expect. The principal fish are the trout, pike, perch, and *agone*, the last a species of *clupea* peculiar to the lakes of Lombardy. The *agoni* migrate periodically, from one end of the lake to the other.

Steamers, between Como and Colico in 4 to 5 hours, start 3 times a day from either end of the lake, touching at the principal places on either shore—marked thus †. Many of them have deck saloons, where refreshments and sometimes table-d'hôte dinners can be had, while the upper deck makes an excellent promenade.

Leaving Como, the steamer coasts along the W. part of the town, from which there is a good view of the different villas, with the hill and tower of Baradello in the background. The shores are speckled with villages and white villas, the summer resort of the Milanese during the season of the Villeggiatura.

(W.) *Villa Raimondi*, very large, just beyond the *Borgo Vico*, or suburb of Como.

†(W.) **Cernobbio**. $\frac{1}{2}$ m. beyond the landing-place, in a beautiful Garden with paths running up the Cliff behind, is the Villa d'Este, once inhabited by Queen Caroline of Brunswick, wife of George IV. It now belongs to the adjacent Hotel. Cernobbio is 3 m. by carriage-road from Como. *Monte Bisbino* (4515 ft.) may be ascended in $3\frac{1}{2}$ hrs., through the village of *Rovenña*, which rises N. of the hotel. Sanctuary on the summit. *Extensive and charming view. Opposite lies

(E.) **Blevio**, with several pretty villas.

† This mark denotes landing-piers of the steamers. At other places passengers are set on shore in boats, included in the fare,

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†(E.) Torno, a picturesque village on a projecting point. E. of it, at the end of the bay, is a large *Villa* of the *Trotti* family, known as the *V. Pliniana*, not because Pliny (the younger) lived here (his country residence having been more probably at Lenno), but on account of a neighbouring intermittent spring described in his writings.

†(W.) Moltrasio, with the large *Villa Passalacqua*. There is a pretty waterfall, and quarries of a black calcareous slate for roofing, which may interest the geologist.

(W.) Carate, where the carriage-road from Como ends.

Further on is a monument 60 ft. high, erected to the memory of Prof. Frank of Pavia (1851), at a cost of 800*l.*, bequeathed by himself.

†(W.) Torrigia. In the mountain above the village is a remarkable cavern of considerable extent, in which were discovered in 1849 the remains of various animals, including the cave bear, whence it is called the *Buca dell' Orso*. At the foot of *Monte S. Primo* is

†(E.) Nesso, at the opening of a deep ravine, called the *Orrido*, with a small waterfall and two picturesque bridges.

(W.) Argegno, at the mouth of the Val Intelvi, through which a carriage-road leads to (9 m.) Lanzo, and a rough track in 6 hrs. to *Monte Generoso* (Rte. 32). Beyond Argegno are the villages of Colonno and Sala, and the small *Iola Comacina*.

(W.) Cambo, in the bay formed by the headland of *Dosso di Lavedo*. Here is the *Villa Arconati* (Balbianello), open to visitors. Round the promontory lies

†(W.) Lenno, the supposed site of

one of Pliny's villas, which from its sombre situation he called *Tragedia*.

350 ft. above the Lake stands the Church of the **Madonna del Soccorso*. The way to it is first by a path through vineyards and across a stream, and then by a paved road with 14 chapels at intervals on the wayside. These chapels are similar to those in the *Sacri Monti* of Orta, Varallo, and Varese. They contain life-sized painted figures, representing incidents in the life of our Lord, and are of considerable merit. There is great vivacity in the attitudes and expression of many of the groups and skill in arrangement. On Sept. 8th the fête is attended by crowds of peasants.

†(W.) Tremezzo, in a beautiful bay (*La Tremezzina*), studded with villas and churches, and surrounded by the richest vegetation.

†(W.) Cadenabbia, in one of the loveliest situations on the lake. A shady avenue leads to the *Villa Carlotta* (formerly *Sommariva*), belonging to the Duke of Saxe Meiningen, which contains groups of Cupid and Psyche, Venus and Paris, Palamedes, and a Magdalen, by *Canova*; and the reliefs of the Triumphs of Alexander the Great, executed for the first Napoleon, by *Thorwaldsen*, to decorate the arch of the Simplon at Milan. They cost nearly 15,000*l.* The tomb of Count *Sommariva*, in the chapel, is by *Marchesi*. Omnibus to Menaggio Rly. Stat. (Rte. 40).

1½ hr. above Cadenabbia is the Church of the *Madonna di San Martino*, perched upon a shelf of rock commanding a beautiful view. *Monte Crocione* (5500 ft.) may be ascended by a circuitous mule-path in 6 hrs., but the direct way is steep and fatiguing, and at the top the grass is even dangerously slippery. The finest view is not that from the N. point where stands a large wooden cross, but from another summit farther W.

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Carriage-road S.W. along the shore to (8 m.) *Argonne*.

Nearly opposite (20 min. in a row-boat) is the village of

†(E.) **Bellagio**, charmingly situated on the promontory that separates the two S. arms of the lake.

On the hill above the Quay stands the **Villa Serbelloni* (1 fr. adm. for persons not staying in the house, or at the *Grande Bretagne*). The grounds command views over the three arms of the lake. A little way S., overlooking the *Lecco* arm, is the **Villa Ghisla*, once the property of the King of the Belgians.

$\frac{1}{2}$ m. S. of the village is the beautiful *Villa Melzi*, with fine gardens, ornamented with statues, amongst which are *Dante* and *Beatrice*, by *Canova*. (Adm. on Thurs. and Sat., 1 fr.) The house, which is not open to the public, contains a *Venus*, by *Pompeo Marchioni*, copies by *Canova* of ancient busts; a bust of *Leticia*, Napoleon's mother; a portrait of *Napoleon I.* as President of the Italian Republic; a *Bacchante*; and a bust of *Michel Angelo*, all by *Canova*. Further on is the *Villa Balzaretti*, with a mausoleum of the *Gonzaga* family, and a beautiful garden. At S. Giovanni, $\frac{1}{2}$ m. beyond, is the *Villa Trotti*, with a fine garden. In the Church is a painting attributed to *Gaud. Ferrari*.

A good carriage-road ascends the hills behind Bellagio to *Erba* and *Lecco*, through the midst of the *Brianza*, commanding lovely views over both branches of the lake (Rte. 37).

***Monte S. Primo** (3583 ft.), with a fine panoramic view, may be ascended easily in 4 hrs. In May, the slopes are covered with gentian and narcissus. A rough descent leads in 2 hrs. to *Nesso* (see above), where the steamer may be taken for Bellagio.

Great numbers of erratic blocks, usually of granite or gneiss, are found

† This mark denotes landing-places of the steamers. At other places passengers are set on shore in boats, included in the fare.

in the mountains between *Como* and *Lecco*. One of the most celebrated is on the mountain pastures of *San Primo*, between *Carnagone* and *Nesso*. This boulder is 34 ft. long, 34 ft. wide, and 34 ft. high. There is another at a short distance from it, smaller, which the country people call the *Sasso della Luna*.

The Steamer now crosses the lake N.W. to

†(W.) **Menaggio**. Close to the landing-place is the *City Stat.* for (6 m.) *Portofino* (Rte. 40), whence Steamer to *Lupatone*. Carriages may also be hired; the road is good, and the views on the ascent delightful. $\frac{1}{2}$ hr. N., high above the lake, stands the *Villa Vigoni*, with some modern works of art. **Fine View*, 1 m. N., is *Miliville*, famous for its vine and alabaster quarries, and reached by a shady road.

The lake is now re-crossed to the beautifully situated

†(E.) **Varenna**, whose Waterfall and galleries on the *Stelvio Road* are worth a visit (Rte. 42).

500 ft. above *Gimona* is the Hydro-pathic Establishment of *Espeleto*, much frequented.

†(E.) **Bellano** (3086), with large factories, at the mouth of the *Piovanna*, a considerable current descending from the *Val Sanona*, up which a pleasant excursion may be made as far as *Introbio*, interesting to the geologist.

Between *Bellano* and *Colico* the road skirts the base of *Monte Legnone* (8563 ft.), which can be ascended from *Carenno*, 2 m. N. of *Dervio*. *Monte Legnone* forms the finest peak in the landscape of the N. lake. From

*†(E.) **Dervio**, at the mouth of the *Vapona* torrent, the Steamer crosses the deepest part of the lake to

†(W.) **Bazzanico**, where there is a restored 13th-cent. castle, belonging to *Duke Litta*. 2 m. S. of it is

S. Abbondio, near the foot of the *Sasso Rancio*, or Orange Rock (5480 ft.), along which a dangerous footpath runs, traversed by the Russians, at the cost of many lives, in 1799.

(W.) **Cremia**. In the Church is a **St. Michael*, attributed to *Paolo Veronese*.

(W.) **Musso**, above which is a *Castle*, the stronghold of the adventurer *Giovanni Medici* (1525-1531).

(W.) **Dongo**, a large village at some distance from the shore. The beautiful hanging gardens in this neighbourhood belong to a Milanese Count, and are shown to the public.

†(W.) **Gravedona**, after *Como* and *Lecco* the largest town on the Lake. "It ought not to be left unvisited by any one who cares about architecture" (*G. E. Street*), on account of its two Churches—the one (*S. Giovanni Battista*) a baptistery with five E. apsidal recesses; the other (*S. Vincenzo*), containing in its sacristy an exquisite example of silversmith's work of the 15th cent., a processional cross nearly 2 ft. across the arms, and 3 ft. high, ornamented with filigree work, nielli, turquoises, and blue enamel, and a richly wrought chalice of the same date—the flat surfaces filled with blue and white Limoges enamels. The large elegant Villa, with four towers, built by *Card. Gallio*, now belongs to the *Delpero* family.

By the valley of the *Liro* which here flows into the lake, are two passes to the *Val Mesocco*,—the *Passo di Camedo* (7030 ft.), to (9 hrs.) *Roveredo*, and the *Passo di S. Jorio* (6417 ft.), leading in about the same time to *Bellinzona*. Beyond *Gravedona* runs the ancient track called *Strada Regina*, which, according to tradition, was made centuries ago by *Theodolinda*, Queen of the Lombards, and passed the precipices of the *Sasso Rancio*.

(W.) **Domaso** is beautifully situated under the *Corno di Durin* (7156 ft.). Fine *view from the Chapel of the *Madonna di Livo*, on the slopes. Here are some iron-mines, consisting of crystallized carbonate or spathose iron, in the mica^slate rock.

†(E.) **Colico** (Rly. Stat.), where the two great Passes of the *Splügen* (Rte. 41) and the *Stelvio* (Rte. 42) branch off N. and E.

ROUTE 44.

COMO TO LECCO.—STEAMER.

	Approximate time.	
	hrs.	min.
Como		
Bellagio	1	50
Lierna	0	20
Limonta	0	8
Vassena	0	8
Onno	0	9
Mandello	0	10
Abbadia	0	9
Lecco	0	20
	3	14

Four times daily, in 3½ to 4½ hrs.

The voyage as far as *Bellagio* is described in Rte. 43. Here there is a change of Steamers, and sometimes a long halt. Rounding the promontory, the lake is then crossed S.E. to *Lierna*, opposite to which, on the W. bank, is *Limonta*. The scenery is very fine and wild, and the villages few. *Vassena*, at the foot of precipitous heights, stands on the W. bank. Beyond it is *Onno*, on leaving which the lake is crossed, and the E. bank followed to

Lecco (Rte. 42).

† This mark denotes landing-piers of the steamers. At other places passengers are set on shore in boats, included in the fare.

ROUTE 45.

BAVENO TO VARALLO, BY MONTE MOTTERONE AND ORTA.—MULE-PATH AND BOAT.

Monte Motterone may be ascended by an equally good path from Stresa in 4 hrs. (Rte. 47). The routes unite at ($\frac{3}{4}$ hr.) *Someraro* (1500 ft.), equidistant from both places, and reached through chestnut woods. The path-way is then carried over a neck of the mountain, finally emerging on a grassy slope. At the base of this are several dairy-farms or chalets, where excellent cream, milk, cheese, &c., may be obtained.

$\frac{1}{4}$ hr. below the summit is a good Hotel, in a splendid position. Here is a Station of the Italian Meteorological Society, well provided with instruments of recent construction, including Denza's Anemograph. The temperature is very equable, averaging 55° Fahr. during July, Aug., and Sept. 700 species of wild flowers are found in the vicinity, and the *views are superb. Passing the Hotel, we reach the summit of

3 hrs. **Monte Motterone** (4893 ft.). commanding one of the *finest panoramas on the S. declivity of the Alps, Mont Blanc and the Matterhorn are hidden by the nearer hills of the Val Sesia and by Monte Rosa. To the rt. of the latter are seen the Cima di Jazi, Fletschhorn, Mischabel group, Monte Leone, Finsteraarhorn, and Bortelhorn. Farther E. rise the peaks and glaciers of the Bernardino and Splügen passes, and in the distance the Bernina Alps and the Adamello. Almost at his feet the traveller sees seven lakes—Maggiore, Orta, Mergozzo, Monate, Comabbio, Biandrone, and Varese; and still farther to the rt. the great plain of Lombardy and Piedmont, with Milan in the centre, of which the Duomo is distinctly visible. The two great tributaries of the Po, the Sesia and the Ticino, appear like silver ribbons

traversing the dark ground of the plain; the distant Apennines of Parma and Modena close this unrivalled panorama to the S., whilst the plain of Lombardy stretches afar to the E. until lost in the horizon.

If the weather be unfavourable for the view, the traveller may reach Orta without passing over the summit, bearing to the l., and gaining a full hour.

From the summit a rough path descends steeply in 2 hrs. to *Omegna*. The mule-path to Orta leads by *Cheggino* (2120 ft.) in 2 hrs. to *Armeno* (1720 ft.), where we reach the high road for (2 m.) *Miasino*, and passing the Rly. Stat. (Rte. 31), arrive at (2 m.) **Orta**. The Sacro Monte may be visited on the way by persons pressed for time, but is worth a separate excursion.

Orta (1220 ft.) is delightfully placed on the borders of the lake, but at the foot of a steep declivity, so that the walks are always hilly. The charming *Villa Natta* has beautiful gardens projecting into the lake. A path leads through them (small fee), or from the Piazza, in 10 min., to the

Sacro Monte, a sanctuary dedicated to St. Francis of Assisi, beautifully situated on a wooded promontory, approached by 20 chapels or oratories. Some are elegant in their architecture; and they contain, as at Varallo, groups in terra-cotta, of which at least seven are good works of art. The hill is laid out like a garden, a character which peculiarly belongs to the mountain slopes which surround this lake, and whence probably its name is derived. The magnolia and cactus are seen growing in the open air. The views are of singular beauty, comprising the lake, the wooded mountains, villages which speckle the shores and sides of the hills, and the distant Alps. Important fête on Aug. 2,—the day of S. M. degli Angeli, and two following days.

The ***Isola di San Giulio**, opposite

Orta, is an object of singular beauty. (Boat with one rower there and back, $1\frac{1}{2}$ fr., waiting an hour.) The church and village surmount a rock which rises out of the deep lake; and the bright buildings contrast beautifully with the blue waters.

The Church, chiefly modernised, but retaining ten columns of architectural interest, was built on a spot rendered sacred by the retreat of San Giulio in the 4th cent.; his ashes are preserved in a vault. In the Sacristy are the vertebræ of a monstrous serpent (in reality bones of a whale), said to have been destroyed by the saint. Here also is a beautiful *Holy Family, by *Gaud. Ferrari*. The church contains several damaged but admirable frescoes; a chapel rudely painted by an unknown master in 1486; a *fresco by *Gaud. Ferrari*, the Virgin and Child enthroned with four Saints, singularly graceful, but injured; above, the Martyrdom of St. Stephen; on the vaulted roof the four Doctors of the Church, with the Evangelistic symbols—interesting examples of the pure Lombard style; and a curious sculptured *pulpit with four black columns.

The sepulchral urn of the traitor Longobard duke Mimulfo, with reliefs of San Giulio driving out snakes from the island, has been converted into an alms-box, and placed near the door. On the pillars of the nave are some interesting frescoes, bearing the dates 1421 and 1431. Guilla, the wife of Berenger II., king of Lombardy, took refuge on the island in 962, and defended it resolutely against Otho I., emperor of Germany, who had invaded Italy and deposed her husband. Otho restored the island to the bishops of Novara, who had long held it before it was seized by Berenger.

From Orta-Miasino Stat. to Armeno, $1\frac{1}{2}$ hr. by carriage-road; char-road thence to Monte Motterone in 4 hrs.

Pleasant walk to (1 hr. E.) *Monte Mesma*, by Miasino (two-horse carriage, 15 fr.), a Franciscan Convent, commanding a fine sunset view of Monte Rosa; to (1 hr. S.E.) *Ameno*

(carriage, 12 fr.), where Baron Solaroli has a good collection of Indian arms; and to ($\frac{3}{4}$ hr. S.S.E.) *Vacciago*, just beyond which is the *Madonna della Bocciola* (Thorn), affording a grand view over the lake (1565 ft.). The 16th-cent. Church (key kept by the Sacristan at Vacciago) has some good paintings by *Agostino Canerio*.

3 m. S. of Orta, the extreme end of the Lake, is the picturesque old *Torre di Buccione* (1500 ft.), reached by steamer, boat, or carriage (Rte. 31).

Steamer or row-boat from Orta to

Pella [Donkey to ($4\frac{1}{2}$ hrs.) Varallo, 7 fr.].

$1\frac{1}{2}$ hr. S. of Pella rises the *Madonna del Sasso* (2245 ft.), overlooking the *Orrido di Boletto*, a precipice nearly 1700 ft. in vertical height.

From Pella a steep path leads up the mountain-sides to ($\frac{3}{4}$ hr.) Arola (2020 ft.), amidst the richest vegetation, with delightful views over the lake. Forest-trees offer their shade, and the road in some places passes amidst precipices of granite in a state of decomposition. Here many of the specimens sold at Baveno are obtained. The path continues through park-like scenery, passing a pretty waterfall of the *Pellino*, and in $2\frac{1}{2}$ hrs. from Pella reaches the *Col della Colma* (3090 ft.). From an eminence on the l. is a fine *view of the lakes of Orta and Varese, the plains of Lombardy, and Monte Rosa.

The descent on the other side is not less beautiful. The Val Sesia is seen in the deep distance, richly wooded and studded with churches and villages; the path leads down by sunny glades and slopes; then changes almost suddenly to the gloom of a ravine, where there are quarries, formerly worked for the buildings of Varallo, buried in a forest of enormous walnut and chestnut trees.

After passing *Campolongo* the path improves, and at (1 hr.) *Civiasco* (2350 ft.), we join the carriage-road. $\frac{1}{2}$ hr. further is passed the Chapel of *Loreto*, with frescoes by *Gaud. Ferrari*; and another $\frac{1}{2}$ hr. suffices to reach

Varallo (Rte. 20). A shorter path mounts directly S.W. from Pella through woods to the isolated Church of Centonaro (fine view), then passes through *Artò*, and descends into the Valley of the Pellino, whence it remounts to *Arola*, and soon afterwards joins the mule-path.

ROUTE 46.

VARALLO TO MACUGNAGA, BY THE VAL MASTALLONE.

There is a good carriage-road from Varallo to Fobello. From thence Ponte Grande is reached in $6\frac{1}{2}$ hrs.' walking. Mules can be taken over the pass, but the descent on either side is steep for riding.

On leaving Varallo (1515 ft.) the valley gradually contracts till the road reaches a remarkable gorge where the river, hemmed-in by vertical rocks 150 ft. high, is spanned by the (3 m.) *Ponte della Gula*, too narrow for wheel-vehicles. Another bridge bears the carriage-road. The scenery for the entire distance is of the most exquisite character, the vegetation being even richer than in the Val Sesia. Beyond (8 m.) *Ferrea* the valley divides, the rt. branch leading due N. to Rimella, and over the *Col della Dorchetta*, into the Val Strona (Rte. 31); while that on the l. grows narrower and steeper, and then suddenly opening discloses a rich scene of wooded mountain and meadow, and the little village of

11 m. **Fobello**. This valley is the cradle of cooks, who migrate hence all over Europe. Beyond Fobello the upper end of the Val Mastallone is open and bare of foliage, and a steep ascent leads to the (3 hrs.) *Col di Baranca* (5760 ft.), with a Chapel. On the l., the track from the *Col d'Egua* falls in. On the rt. rises the *Pizzo del Moro*, a beautiful point of view, easily ascended from Fobello. From the tempting hill on the l. the prospect is not improved. The descent

towards the Val Olloccia is abrupt, and the view over the Val Anzasca magnificent. The *Val Olloccia* is richly wooded, but for some years the axe has been at work, and much fine timber has been felled. The path passes through

Bannio (2235 ft.), on a height above the Anza, and 20 m. further reaches

3 hrs. **Ponte Grande** (2180 ft.), 4 hrs. below Macugnaga (5115 ft.). (See *Handbook for Switzerland*.)

Macugnaga may also be reached by the equally beautiful *Val Sernenza*, a continuation of the Val Sesia, which runs E. from Varallo, passing (2 m.) Valmaggia, and (7 m.) Balmuccia. Beyond this village the valley is very narrow and tortuous, particularly near the entrance, where the *Torre di Boccioleto* towers up to a height of 328 ft.: a char-road runs as far as

3 hrs. **Rimasco**, chief village of the valley. Here the road divides; l., through grand scenery to the German village of Rima; rt., to the Val Anzasca by Carcoforo.

[From *Rima* two passes lead to Alagna, and there is another track mounting steeply to the westward, by which the Turlo pass is gained close to the summit of the ridge. (See *Handbook for Switzerland*.)]

Above Rimasco the rt. valley becomes more wild and open, and in $1\frac{1}{2}$ hr. the track reaches the last village,

Carcoforo. From hence the traveller has the choice of two routes to the Val Anzasca, but even if bound for the head of that valley he will do better to take the *Col d'Egua*, leading to Ponte Grande, so as to enjoy the glorious walk from that village to Macugnaga.

The *Col d'Egua* (7060 ft.) is reached in 2 hrs. from Carcoforo by a rather steep and continuous ascent. The summit, when clear, commands a very grand view. From the top there is a

rapid descent over rough ground to the undulating ridge which forms the summit of the Baranca Pass. The track, which is ill-marked, joins that from Fobello close to the small oratory. The descent to Bannio and Ponte Grande has been already described. Time from Carcoforo to Ponte Grande, 6 hrs.

Travellers pressed for time, and wishing to reach Macugnaga in one long day from Varallo, may take a pass, which diverges from that last described, at the village of Carcoforo, about the same height, but more interesting than that of the Turlo (see *Handbook for Switzerland*). The ascent from Carcoforo is very steep; and it takes more than 3 hrs. to reach the summit of the *Bocchetta di Carcoforo*. This commands a magnificent view of Monte Rosa and the Saas Grat. On the other side there is a faintly-marked track along a steep slope until an abandoned gold mine is reached. Below this the path descends into the short

Val Quarazzola, a recess in, the *Val Quarazza*, down which runs the path from the Turlo. The guides usually descend to Borca, but this is unnecessary, as there is a shorter track to Macugnaga by the S. side of the Anza. Time from Balmuccia, 10 hrs.' steady walking, exclusive of halts.

The trout-fishing is reported to be very good in the Val Sermenza and Val Mastallone. In both the beauty is greatly increased by the brilliant green of the water and the abundant woods.

ROUTE 47.

ARONA TO LOCARNO, BY STEAMER.—
LAGO MAGGIORE.

	Approximate time. min.
Arona	
Angera	5
Meina	15
Lesà	20
Belgirate	25
Stresa	25
Isola	10
Baveno	10
Susa	15
Pallanza	10
Intra	20
Laveno	30
Ghiffa	25
Oggebbio	15
Cannero	15
Luino	25
Maccagno	20
Cannobbio	15
Brissago	20
Ascona	20
Locarno	20

6 hrs.

The *Lago Maggiore* (645 ft.), *Lacus Verbanus* of the Romans, is 37 m. long, and 3 m. wide at its greatest breadth, between Baveno and Laveno. Only a small portion at its N. extremity belongs to Switzerland. About 7 m. S. of Locarno, the Italian frontier commences. The navigation of the lake is free to both states. The chief rivers by which it is fed are the *Ticino*, flowing from the St. Gotthard and Bernardino; the *Maggia*, running through the beautiful valley of the same name; the *Tresa*, which drains the Lake of Lugano; and the *Tosa*, descending from Domo d'Ossola. The scenery of its upper end is bold and mountainous, and the W. bank from Pallanza to Stresa is charming; but, towards the S. and E., the hills are low and devoid of character. There is a large variety

of fish: the fishery is for the most part the property of the Borromeo family. Greatest depth, 2800 ft.

The sides are so precipitous in some parts of the N. branch that there is scarcely a path along them. Villages and churches are, however, perched on the heights; and wherever a deposit has been formed in the lake by a torrent, a village will be found.

Steamers 3 times a day between Arona and Locarno in about 6 hrs. Restaurant on board.

Leaving Arona, the boat crosses to (W.) †**Angera**, a fief of the Borromeo family, on a Dolomitic peak, at the foot of which is the village.

Angera occupies the site of the Roman station of *Angetona*. It appears to have been a place of some importance, and to have stood on the site of a temple of Jupiter. Its mediæval *Castle*, although scarcely inhabited, is kept in repair. The rooms are large and lofty, the walls ornamented with family portraits, and the windows command lovely views.

In one corner of the garden is a curious passage descending to the well, which supplied water to the inhabitants from the lake.

The castle dates from the time of Giovanni Visconti: the frescoes in some of the apartments represent events in the life of his father, Ottone Visconti, the warlike bishop who lived in the end of the 13th cent.

2 m. W. lies *Taino* Stat. (Rte. 14).

In crossing the lake to (W.) †**Meina**, the Statue of S. Carlo is a conspicuous object on the heights near Arona.

(W.) †**Lesa**, for many years the residence of *Manzoni*, author of the *Promessi Sposi*.

(W.) **Belgirate**, a pretty town, much frequented in summer and autumn by the Milanese and Genoese aristocracy.

(W.) **Stresa**, in one of the most beautiful situations on the Lake, with

† Denotes landing-places of the steamers.
N. Italy.

handsome villas of the Duchess of Genoa (at the entrance of the town), Princess Pallavicini, and others. 875 ft. above Stresa is a large Rosminian convent, now a school. In the Church is a good *monument* to Antonio Rosmini, the founder (1855), by *Vela*. Boats for the Borromeo Islands: printed tariff. Monte Motterone may be ascended in 4 hrs., passing through chestnut woods and over pastures (Rte. 45). A road leads also S.W. to (6 m.) *Gignese* (2565 ft.), whence Monte Motterone may be reached in 2 hrs.

The drive from Stresa to (10 m.) Arona is beautiful, passing close to the lake, often on raised terraces.

The BORROMEAN ISLANDS consist of the Isola Bella, Isola Madre, Isola San Giovanni, near Pallanza, all belonging to the Borromeo family, and the Isola Superiore, or dei Pescatori, inhabited chiefly by fishermen, or by families originally of the island, who, having emigrated and become rich, have built here retreats for their latter days.

Passengers are conveyed free of charge to and from the steamers here, as at all the other stations on the lake.

The ***Isola Bella**, until 1671 a mass of barren slate-rock, was converted by Count Vitalio Borromeo (1690) into a beautiful garden, teeming with the vegetation of the tropics (50 c. each visitor). It consists of terraces, the lowest founded on piers thrown into the lake, rising in a pyramidal form one above another, and lined with statues, vases, obelisks, and cypresses. Upon these, not merely the orange, citron, myrtle, and pomegranate, but aloes, cactuses, the camphor-tree, several species of *metrosideros* and other Australian plants—flourish in the open air.

The opinions of travellers are not unanimous in their admiration of this lovely spot. *Matthews* extols it as "the magic creation of labour and taste . . . a fairy-land, which might serve as a model for the gardens of Calypso;" *Saussure* calls it "un mag-

nifique caprice, une pensée grandiose, une espèce de création;" *Gibbon*, "an enchanted palace, a work of the fairies, in a lake accompanied with mountains." To taste it may have little pretension; but, for a traveller fresh from the rigid climate of the north, this singular creation of art, with its aromatic groves, its aloes and cactuses starting out of the rocks—and, above all, its glorious situation, bathed by the dark-blue waters of the lake, reflecting the sparkling white villages on its banks and the distant snows of the Alps—cannot fail to afford pleasure.

Every handful of mould on the island was originally brought from a distance. The walls of the terraces on which the lemon and orange trees grow, are boarded over during winter to protect them. The panorama from the upper platform over the lake, and up the valley towards the Simplon, is beautiful.

The *Villa* (50 c.) contains a Gallery of Pictures, amongst which are a Head of St. John Bapt., by *Procaccini*; a small Virgin and Child with SS. John B. and Giustina, bearing the forged signature of *Bernardino Buttinone*, probably by *Gregorio Schiavoni*; a Madonna by *Gaud. Ferrari*; and two portraits by that rare Milanese painter, *Boltraffio*. Elsewhere are 50 landscapes by *Tempesta*, who found a shelter here when obliged to conceal himself for his misdeeds, and several paintings by *Zucarelli*, views of the different possessions of the family. In the *Chapel* are three *monuments of the Borromeo family, removed from S. Pietro in Gessate at Milan at the time of the Cisalpine republic. One, over the altar, was intended to contain the relics of St. Giustina, an ancestress of the family; another, that of Giovanni Borromeo, is admirable for effect, and the infinite details are marvellously worked out; both are probably by *Omodeo* (Perkins), and executed about 1490. A third, with reliefs of the Agony, Flagellation, and a warrior marching in triumph, is by

Bambaja (1512). The unfinished building which separates the wings of the palace was intended for a great central hall and staircase, but has never been covered in. On the ground-floor is a series of grotto chambers, ornamented with statues, a model of the palace, &c.

The *Isola Madre* (1 fr.), lying N.N.E. towards Pallanza, being less shaded by mountains from the sun, enjoys a milder climate in winter. The consequence is that it abounds in rare conifers, and other trees of S. countries. The plants of New Holland grow luxuriantly out of doors; the two species of tea are generally in flower in October. The *Chilian* and *Brazilian* *araucarias* and our *Himalaya* pines attain a great size, as well as the Japanese wax-plant. On the island are many pheasants, here allowed to run wild, from their inability by flight to gain the opposite shores. Near the large abandoned *Villa* is a sepulchral chapel, erected to contain the remains of the Borromeo family. It has some relics of St. Charles.

†*Baveno* (W.) occupies a lovely situation opposite the Borromeo Islands, about 2 m. N.W. of the *Isola Bella*. The *Villa Collegno*, *Villa Durazzo*, and **Villa Clara*, are handsome residences. The latter belongs to Mr. Henfrey, and was inhabited in the spring of 1879 by Queen Victoria. The grounds command some of the finest views over the lake and islands, and within them is an elegant octagonal *English Church*, built in the Lombard style by the late Mr. Pullan, and richly decorated with marbles. Open to travellers on Sunday; resident Chaplain.

Boats with awnings swarm along the shore. To *Isola Bella* is a row of 20 min. Fixed tariff.

For the ascent of **Monte Motterona*, highly recommended, see Rte. 45. Omn. to (4 m.) *Gravellona*, for the Simplon (Rte. 31).

† Denotes landing-places of the steamers.

The Steamer now steers across the lake, sometimes avoiding *Suna*, to

†**Pallanza** (W.), residence of the sub-prefect (4000); a very sunny spot, and therefore pleasant in winter, but the situation and views are not so good as at Baveno. It contains a large model prison for male convicts. There is a nursery-garden of local celebrity near the town, and a Roman monument embedded in the church wall. Close to the promontory is the *Isola San Giovanni*, the smallest of the Borromeo Islands.

From Pallanza to (8 m.) Gravellona, Omn. several times a day, passing near the pretty lake of Mergozzo and the granite quarries of Montorfano, both worthy of a visit. It was from these quarries that the magnificent columns in San Paolo fuori le mura, at Rome, were derived. From Pallanza to Intra is a pretty walk over the peninsula ($\frac{1}{2}$ hr.). Thence N.W. to ($\frac{1}{2}$ hr.) *Trobasso* (on the l. rises *Monte Rosso*), and W. across the S. Bernardino torrent to ($\frac{1}{2}$ hr.) *Santino*, where there is an old Roman bridge. Back S.E. through *Suna* on the Lake to (1 hr.) Pallanza.

The steamer now rounds the point, behind which is

†**Intra** (W.), a thriving town (6000), at the mouth of the Val Intragna. Here are manufactories of iron, cotton, and glass, and large works for winding silk from the cocoons, the motive power being supplied by the torrent of San Giovanni. Beautiful gardens surround the *V. Franzosini* and *V. Ada*, both to the N. 3 m. along the shore, towards Locarno, is *Ghiffa*. 4 m. N. of Intra is *Bee* (1935 ft.), and 3 m. further *Premeno* (2215 ft.), in a fine situation. From Intra the Steamer crosses the lake S.E. to

†**Laveno** (E.) a Rly. Stat. between Luino and Novara (Rte. 14).

Close to the landing-place is another Stat. of the line to Varese and Saronno (Rte. 35). E. rises the *Sasso di Ferro* (3490 ft.), on whose slopes is the

† Denotes landing-places of the steamers.

(2 hrs.) Church of *Santa Catarina*, a favourite excursion. Magnificent *view.

The lake is now re-crossed to *Ghiffa*, nearly opposite to

Porto, near which are extensive lime works. Thence to

†**Oggebbio** (W.), beyond which is a villa built by the late Massimo Azeglio. Near the Shore, beyond

†**Cannero** (W.), are seen two little islands, fiefs of the Borromeo family; upon one of them is a ruined stronghold, which in the 15th cent. was held by the robber brothers *Mazzarda*, locally celebrated for their marauding expeditions.

†**Luino** (E.), an international Rly. Stat. on the line to Novara (Rte. 14), and to Bellinzona (Rte. 39). A Rly. also runs E. to Ponte Tresa for Lugano (Rte. 40). On the same side of the Lake is

†**Maccagno** (Rly. Stat.); 2 hrs. N. is the *Lago Delio* (2950 ft.); fine *view.

†**Cannobbio** (W.), at the entrance of the Val Cannobbino, has a domed Church, said to be from the designs of *Bramante*, with a fine *Bearing of the Cross, by *Gaud. Ferrari*. $\frac{1}{2}$ hr. up the Valley is the hydropathic establishment of *La Salute*; and 20 min. further is the *Orrido*, a rocky chasm.

†**Brissago** (W.), a pretty spot in the Swiss portion of the lake. Some old cypresses surround its Church on the side of the hill.

Ascona (W.), an ancient town, with an old Town Hall, a Seminary, and the remains of two mediæval castles. In the Church of the Seminary is a Virgin with Saints and donors, by *Giov. Ant. di Lagaia* (1519). Some of the Steamers now cross to **Magadino** (E.), a poor place in the Delta of the Ticino, where it empties itself into the lake, and hence unhealthy

in summer and autumn. Rly. to *Bellinzona* (Rte. 39). Others describe a wide semicircle round the delta of the *Maggia* to reach

†*Locarno* (W.), at the mouth of the *Maggia*, which here runs into the *Lago Maggiore*, and has formed a large flat promontory. *Locarno* (685 ft.) is one of the three capitals of the Swiss canton of *Tessin*, the others being *Lugano* and *Bellinzona*. It is a thriving place (3000), being one of the principal entrepôts for merchandise between *Switzerland* and *N.W. Italy*, and is surrounded by luxuriant vegetation. There are remains of an old castle. The **Madonna del Sasso* (1170 ft.), $\frac{1}{2}$ hr. above the town, is best approached by a shaded path bearing rt. at the entrance to a *Calvary*; the panorama from the portico is magnificent, especially the view up the valley of the *Ticino*. Here are some paintings

† Denotes landing-places of the steamers.

attributed to *B. Luini*, and a Flight into *Egypt*, by *Bramantino*. 10 min. higher up is the *Monte della Trinità*, from which the view is more extensive. The Church of *S. Antonio*, in the town, was in 1863 the scene of a frightful calamity, by the falling-in of the roof from the weight of the snow upon it during divine service, when 47 persons perished.

Charming walk to ($\frac{3}{4}$ hr. N.W.) *Ponte Brolla*, a stone bridge 800 ft. above the *Maggia*. Higher up the valley are the fine Waterfalls of *Pozzaseca*, *Coglio*, and *Soladino*. 17 m. from *Locarno*, up the same Valley, is *Bignasco* (1425 ft.), picturesquely situated, and a good centre for excursions. For the Alpine routes in the neighbourhood, see *Handbook for Switzerland*.

Rly. E. to *Cadenazzo* for *Bellinzona* (Rte. 39), and thence by the *St. Gotthard Rly.* to *Lucerne* (Rte. 32).

PART III.

EASTERN LOMBARDY.

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55. Pavia to Alessandria . .	191	60. Piacenza to Bettola . . .	210

ROUTES.

ROUTE 51.

LECCO TO MILAN, BY MONZA.

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17	Usmate	52
20	Arcore	
24	Monza	32
28	Sesto S. Giovanni	
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Lecco is described in Rte. 42.

The Rly. runs generally close to the *Strada militare*, a continuation of the great military road made by the Austrian Government across the Stelvio, and descends the l. bank of the Adda, which expands into the narrow Lakes of *Garlate* and *Olginate*. At

4 m. Calolzio Junct. the Rly. to Bergamo (Rte. 58) continues S.E., while our line turns S., crossing the Adda on an iron bridge. A tunnel leads to

11 m. Olgiate Molgora, whence the hills are skirted to

13 m. Cernusco Merate. $1\frac{1}{2}$ hr. N.W. stands the Church of *Montevecchia*, commanding a fine view. 1 hr. W. of it lies *Missaglia*, whence a carriage-road of 5 m. leads back to the Stat. 2 m. W. is *Monticello*.

17 m. Usmate Junct. for Bergamo (Rte. 52). Omn. to (4 m.) *Monticello*, a favourite summer resort on high ground, affording beautiful views.

20 m. Arcore, with a fine villa belonging to the d'Adda family. The chapel near the park gate is an elegant

modern building in the cinquecento style: in it is a handsome monument to a young Countess d'Adda, by *Vela*, and a fine Madonna over the altar by the same.

24 m. **Monza** Junct., where the St. Gotthard line falls in (Rte. 32).

[From Lecco to Milan by road through the **Brianza** is a pleasant drive of about 5 hrs. Monticello is a good halfway-house. The lake is crossed to Santa, where the road strikes south, passing through Sala and Rossa by the Lago d'Annone, then by a long ascent to Oggiono, with fine views N. of lake and mountain, through Barzanò, and in the midst of lovely scenery to Monticello. Not far from Monticello the scenery falls off, and by the time Monza is reached, is uninteresting.]

MONZA (16,000), the ancient *Modætia*, is divided into two nearly equal parts by the Lambro. Leaving the Stat., we pass on the rt., in the main street, the Church of **Santa Maria in Istrada**, remarkable for its very elaborate W. front in terra-cotta, and fine wheel-window. Further on is the *Broletto*, or Town-hall, attributed to Frederick Barbarossa. It is of Italian Gothic, with a *Ringhiera* between two handsome windows on the S. side. Annexed to it is a fine and lofty Campanile, with forked battlements.

The ***Cathedral** stands on the spot where Theodolinda erected, in 595, a temple in honour of St. John the Baptist. At the close of the 13th cent. Matteo Magno Visconti, Lord of Milan, employed *Matteo da Campione* to reconstruct the Church upon a larger scale; but the front was not commenced till 1396, the year of the architect's death. "It is a curious specimen of the *cabinet* style prevalent in Italy at that period; a style which attempts to please the eye rather by a subdivision of parts, and a variety of patterns, in marble of different shapes and colours, than by the form of the building itself."—G.

Knight. The wheel-window, set in a square framework of panels, is very beautiful. Over the central door is a curious relief of Theodolinda offering her gifts; below it, the Baptism of Christ.

The Nave has double aisles, the outer ones being entirely modernized. The main columns have curiously carved capitals, and belonged to an earlier building.

The *Paliotto*, or altar front, of silver-gilt (10th cent.), is entirely covered with Scripture histories, inlaid with enamel and coarse gems. The *Cantoria*, or gallery for the singers, on the N. side of the nave, is of rich Gothic work. Deserving of notice also is the woodwork of the choir. In a Courtyard to the N., formerly a cemetery, is buried Ettore Visconti (a natural son of Bernabò), who became for a short time one of the leaders of Milan. Expelled by Duke Filippo Maria, he seized the castle of Monza, where a shot from a springall broke his leg, an injury of which he died (1413).

Theodolinda, whose memory, like Bertha's in Switzerland and Elizabeth's in England, was cherished by the people beyond that of any male sovereign, Charlemagne himself scarcely excepted, and whose beauty, wisdom, and piety were all equally transcendent, was the daughter of Garibold, King of the Bavarians, and became the wife of Autharis, King of the Lombards (589). Upon the death of Autharis, which happened six years after their marriage, the Lombards offered the crown to Theodolinda, with the intimation that whomsoever she would select for her husband they would acknowledge as their sovereign. She chose Agelulphus (sometimes called Astolf), Duke of Turin. Valiant and ambitious, he contemplated becoming master of Rome; but Theodolinda diverted him from this enterprise. She thus earned the gratitude and the friendship of Pope Gregory the Great, who dedicated his Dialogues to her.

The ***TREASURY** (Fee, 5 fr., including the Iron Crown), is one of the most

curious of mediæval museums. It has been much plundered, especially during the republican rule at the end of the last century. The following are some of the more remarkable objects which it still contains:—*Theodolinda's Fan*, or *flabellum*, of painted leather, with a massive metallic enamelled handle. Her *Comb*, ornamented with gold filigree and emeralds. Her *Crown*, a plain diadem set with coarse gems. *Theodolinda's Hen and Chickens*, a tray of silver gilt, upon which are figures of the *Chioccia*, or *Chucky*, and her seven chickens. The hen's eyes are of rubies. It is said by antiquaries to typify either the arch-priest and chapter of the church of Monza, or the seven provinces of the Lombard kingdom. *The list of relics sent by Pope Gregory the Great to Theodolinda*, written in Greek upon papyrus: some say it is his autograph. The antiquary Maffei calls this the "king of papyri." One of these relics consists of drops of oil taken from the lamps burning before the tombs of the martyrs in the catacombs. *Abp. Aribert's Evangelistarium* or *Gospel-book*. The binding is of gold and silver gilt, rudely set with rough stones, glass placed over coloured foil, and fine ancient cameos, characteristic of the age of transition from the Roman to mediæval times. A *Cross*, given to the Queen by the Pope at the baptism of her eldest child, and worn by the arch-priest on great occasions. The front is of rock crystal; the back is worked in gold filigree. *Theodolinda's cup*, said to be hollowed out of a solid sapphire. It is about 3 in. in diameter. The colour of the material (probably very fine glass, like the catino of Genoa) is exceedingly rich. The Gothic setting bears the date of 1490.

The *Cross*, or *pectoral*, employed in the coronation of the kings of Italy, to hang round the neck of the sovereign, is massive, and richly decorated—not merely with uncut stones, but with ancient engraved gems; an amethyst, representing Diana, is of excellent workmanship.

The Sacramentary of Berengarius. The coverings of this book are of pierced ivory, plates of gold placed beneath shining between the interstices. On one side are scrolls interlaced, springing from birds; on the other are Runic knots, elaborately interlaced, springing from a central ornament composed of four grotesque animals, from whose mouths the root of each knot is seen to issue. These singular carvings are probably Teutonic; for, excepting a greater delicacy in the workmanship, they are exactly such as are found upon Scandinavian monuments. The services which the book contains stand as they were composed by Pope Gregory; and in it may be found the Collects of our own Liturgy.

Another very curious volume is the *Evangelistarium* of Aribert or Heribert, Abp. of Milan (1018-1045).

Three *ivory diptychs*, of much better workmanship than is usually the case with sculptures of this description. The first and most curious represents, on one leaf, a poet or a philosopher in his study; on the other a muse striking the lyre with the *plectrum*. The whole is finely carved. Claudian and Ausonius are both candidates for the portrait. Antiquaries give it to Boethius, upon conjecture. The second represents two figures in consular robes, with the Roman eagle and other insignia. The original names have been effaced, and those of Pope Gregory and David substituted. The third is remarkable for the boldness of the relief. The principal figures are an emperor with the *paludamentum*, and a female in rich attire.

Here also is preserved the celebrated *IRON CROWN, carried off to Mantua by the Austrians on their expulsion from Lombardy, in May, 1859, but afterwards returned. The thin ribbon or fillet of iron which lined the diadem, and from which the crown derived its name, is said to have been hammered from one of the nails employed at the Crucifixion; and hence the crown is also called *Il sacro Chiodo*. The Church of Milan opposed the tradi-

tion; but their objections were overcome by the congregation "of the Rites" at Rome, by whom it was pronounced authentic. The traditions of Monza relate that this crown was given by Gregory the Great, to Queen Theodolinda; yet nothing is really known respecting its origin, nor was it regularly used in the coronation of the kings of Italy. It was first worn by Henry VII. (or Henry of Luxemburg) in 1311. The crown was carried for that purpose to Milan, in spite of the remonstrances of the inhabitants of Monza. Charles V. was the last of the later emperors crowned with it; and the crown remained quietly as a relic in the Tesoro, until Napoleon, anxious to connect his dignity with the recollections of the past, placed it with his own hands upon his head, disdaining to receive it from the Bishop, with the words, *Dieu me l'a donné, gare à qui la touche*. It has been since used at the Coronation of the two last Emperors of Austria.

A curious relief in the S. transept represents the coronation of an Emperor, probably Rudolph of Hapsburg, in 1296. The seventh Elector, the King of Bohemia, is absent, and this shows that the relief is earlier than 1290, when he was admitted into the Electoral College. It will be noticed that the crown which the Arch-priest of Monza is here represented to place on the head of the Emperor is *not* the Iron Crown, but one decorated with fleurons. This relief seems, from its inscription, to have been put up by the people of Monza as a memorial of *their* right to have the coronation performed here, in preference to Milan. The chapel at the end of the N. aisle contains the plain altar-tomb of Queen Theodolinda, and some curious frescoes, representing events in her life, by *Trosi* of Monza (1444).

The Royal Palace is an extensive edifice, surrounded by a large Park, which abounds in game. Near the house is the *Giardino Inglese*, well laid-out, with lawns, shrubberies, and water. The Gardens are rich in

exotic plants. Monza was in former times the country residence of the Viceroy, and is now a favourite autumn retreat of the royal family.

Besides the Rly., there is a Steam Tramway between Monza and the Corso Venezia at Milan several times a day in 1½ hr.

The Rly. proceeds to

28 m. **Sesto**, in a very fertile plain, with many country seats around.

36 m. **Milan Junct.** (Buffet).

PLAN FOR VISITING THE PRINCIPAL SIGHTS OF MILAN IN 3 DAYS.

1st day.—**DUOMO**; Royal Palace; Galleria Vittorio Emanuele; Piazza della Scala; Brera Gallery, Library, and other Collections; S. Marco; S. Simpliciano; Arco della Pace; Castello; Campo Santo.

2nd day.—San Carlo; Piazza dei Tribunali; S. Maurizio Maggiore; Sta. Maria delle Grazie; S. Vittore; S. Ambrogio; Piazza Borromeo; Ambrosian Library; S. Giorgio; S. Satiro; S. Alessandro.

3rd day.—S. Lorenzo and S. Eustorgio; Porta Ticinese; Madonna di S. Celso, S. Paolo, S. Eufemia, and S. Nazaro; Great Hospital; S. Stefano, S. Bernardino, S. Pietro in Gessate, Sta. Maria della Passione; Giardino Pubblico; Museo Civico, and Museo Artistico Municipale; Piazza Cavour; Via Alessandro Manzoni; Museo Poldi-Pezzoli; Piazza Belgiojoso; Via de' Omenoni; S. Fedele; Palazzo Marino.

N.B.—The Galleries of the Brera and Sta. Maria delle Grazie close at 4 P.M.

The following summary of objects with their position may be useful to the hurried traveller:—

At the Centre of the City.—**Cathedral; Royal Palace; *Ospedale Grande; San Nazaro; Ambrosian Library; Piazza dei Mercanti; *Galleria Vittorio Emanuele; Piazza della Scala, with L. da Vinci's monument;

Edw. Waller

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Foto
Bonaparte

Piazza San Fedele, with Palazzo Marino, Museo Poldi-Pezzoli.

North-West.—**Brera, with picture gallery, archæological museum, &c.; Piazza d'Armi; Castello; Arena; Arco della Pace.

West and South-West.—*San Maurizio Maggiore (Luini's frescoes); S. Maria delle Grazie, with *L. da Vinci's Last Supper; S. Vittore; *S. Ambrogio; *San Lorenzo; S. Eustorgio.

North-East.—San Carlo; *Public Gardens; Museo Civico (Natural History Museum); Museo Artistico Municipale; Cavour's monument.

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for Murray's Handbook.

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| 5 <i>Europa</i> | E. 5. 6. |
| 6 <i>Cavour</i> | F. 4. |

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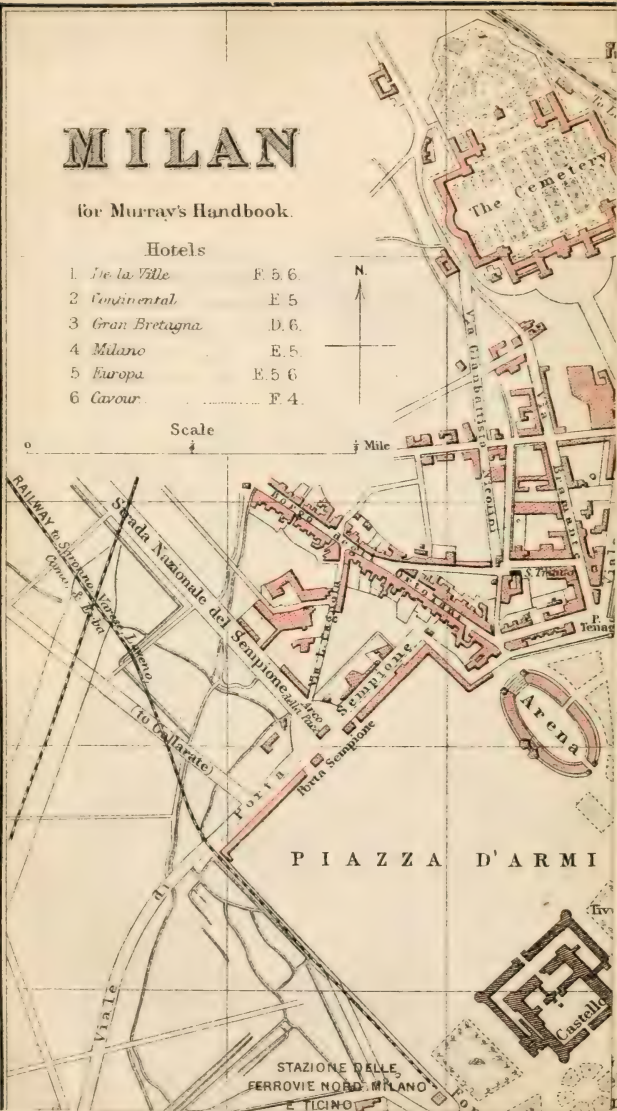
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Piazza San Fedele, with Palazzo Marino, Museo Poldi-Pezzoli.

North-West.—**Brera, with picture gallery, archæological museum, &c.; Piazza d'Armi; Castello; Arena; Arco della Pace.

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MILAN (390 ft.), the capital of Lombardy (Pop., including suburbs, 400,000), was founded by the Insubrian Gauls. It was taken by the Romans B.C. 222 and became, in point of splendour, the second city of Italy, filled with temples, baths, theatres, statues, and all the structures required for the dignity and luxury of a great capital. Ausonius, who flourished under the Emperor Gratian, towards the end of the 4th cent., assigns to it the rank of the sixth city in the empire.

Procopius, a century later, speaks of *Mediolanum* as inferior only to Rome in population and extent. Its ancient edifices and monuments have all disappeared, save one portico (San Lorenzo); a column (Sant' Ambrogio); a piece of massive wall, forming part of the Monasterio Maggiore; and a few fragments of sculpture, including two rather dubious heads called Quintus and Rufus, on a wall near the Porta Nuova.

The paucity of Roman remains at Milan must be attributed to the calamities which the city has sustained, having been 46 times besieged. It was sacked by Attila, A.D. 452. But the great destruction was effected after the surrender of Milan to the Emperor Frederick Barbarossa in 1162, when he razed it to the ground. On Palm Sunday, in that fatal year when the Emperor departed in triumph for Pavia, the site of the great city was marked only by a few churches left standing in the midst of ruins. The inhabitants being dispersed in four adjoining villages, the name of Milan was effaced from the Lombard community.

But this event was followed by the great Lombard league, the confederacy against the imperial authority; and in the parliament, held at Pontida in 1167, the deputies of the combined cities determined to bring back the Milanese to their ancient seat, which was effected on the 27th April, 1167, and the city speedily rose again.

About eighty years after the rebuilding of the city commenced the rule of the family of Della Torre, by the election of Pagano, lord of Val Assina, as protector; and then followed that of the Visconti and Sforza. During the latter part of this period Milan attained a state of great prosperity, and when *Lodovico il Moro* made himself ruler in 1476, *Bramante* and *Leonardo da Vinci* were attracted to his service, and it also became celebrated for its manufactures of armour, dress, and ornaments.

Milan then set the fashions to the rest of Europe; hence the word *mil-liner*. After the extinction of the family of Sforza, Milan fell, in 1535, under the power of the Emperor Charles V., who, in 1549, fixed the succession to the duchy of Milan in his son Philip II. It remained under the government of the Spaniards until the death of the last king of Spain of the Austrian line, when it became an object of contention between France and Austria, and was finally given to the latter by the treaty of Utrecht in 1713. In the hands of Austria it remained, until May, 1859, with a few interruptions, the principal of which were the occupation of Milan by the French, in 1733, 1745, 1796 and 1800, and the establishment down to 1815, of the kingdom of Italy, of which Milan was made the capital.

The extent of Milan, when it was rebuilt after its destruction by Frederick Barbarossa, is marked by the canal, which, entering on the N. side, runs nearly round the central part of the modern city. Some of the gates of this first line of fortifications are preserved—the Porta Nuova and

Porta Ticinese. The *Bastioni*, which now encircle Milan, except on that side which was protected by the Castle, were built by the Spaniards in 1555. A portion of the ground between this wall and the canal is occupied by gardens. All round, just outside this wall, runs the *Strada di Circonvallazione*. The circuit of the modern city is about 8 m.

The small river Olona on which it is situated is made available for commerce by being connected with three canals, the *Naviglio Grande*, drawn from the Ticino, the *Naviglio di Pavia*, extending to the Po, and the *Naviglio della Martesana*, which is derived from the Adda and was constructed in 1481 under Francesco Sforza.

The city has none of the picturesque beauty of other Lombard towns. The summer heat is intense, and the cold in winter often severe.

CITY GATES.

Milan has 14 gates. On the N. side is the **Porta Garibaldi**, erected in 1826–28 by the merchants. A short distance N.W., outside the Porta Volta, is the *CAMPO SANTO, or *Cimitero monumentale* (C. 1).

Further E. is the **Porta Nuova** (E. 3), built by Zanoia in 1810. The ancient Porta Nuova of the mediæval city (1171), near the entrance to the Public Gardens, has been restored; it consists of two arches; some Roman reliefs and inscriptions belonging to the gate erected by the Romans near this spot are let into its walls.

The **Porta Principe Umberto** (F. 3) was opened in 1865, cutting through the city rampart in order to form a more direct communication with the Rly. Stat. The public drive or boulevard is carried over it on an iron viaduct.

The **Porta Venezia** (G. 4) was rebuilt in 1828 from a design of *Vantini*, architect of the Campo Santo at Brescia. The 8 reliefs and statues

were placed here in 1833. Concord and Justice are by *Marchesi*.

The **Porta Romana** (F. 8) was built by the Milanese, from a design of *Bassi*, in 1598, to welcome the arrival of Margaret of Austria, wife of Philip III. of Spain. Just within the gate is the ancient emporium for merchandise coming from Cremona and Piacenza. Half-way up the Corso at the bridge near San Nazaro stood, until 1810, the old Porta Romana, erected in 1171 to commemorate the return of the Milanese to the city after its destruction by Frederick Barbarossa. The reliefs which decorated the gate and illustrated one of the most memorable passages in the chronicles of mediæval Italy, have been let into the walls of houses (near the bridge) erected on the site of the gate. The Milanese around, on foot and on horseback, are seen proceeding to the re-erected city, with an inscription pointing out that there they are to make their stay. "Fata vetant ultra procedere, stabimus ergo." The cities of Cremona, Brixia, and Bergamum are represented by turreted gateways, out of which come forth their allies. — "Fra Giacobà," thus written, bears the banner of Milan. In another part is a figure in a magisterial robe, surmounting a strange monster with a huge grinning face and bat's wings, supposed to represent Frederick Barbarossa.

The **Porta Vigentina** (F. 8) takes its name from the village of Vigentino, which lies on this road.

In the centre of the S. *Bastione* is the **Porta Ludovica** (D. 8), so called in honour of Ludovico il Moro.

The **Porta Ticinese** (C. 8), leading to Pavia, by which Bonaparte entered after the battle of Marengo, has an Ionic portico built in 1815, from a design of the Marquis Cagnola. The mediæval *Porta Ticinese*, on the borders of the canal, but nearer the centre of the city, was rebuilt in 1861

on the original plan. The central arch in marble is ancient. On the side looking to the canal is a mediæval relief of the Virgin seated between the protecting saints of the city. The suburb of the Porta Ticinese was first surrounded with a wall by the Visconti, and called Cittadella, a name which remains.

The **Porta Genova** (C. 7), a modern Gate, leads to the Suburban Stat. for Mortara and Alessandria (Rte. 18).

The **Porta Magenta** (A. 5) was built in great haste, with materials from the Castello, after a design of Canonica, to receive Napoleon when he came to assume the Iron Crown.

The **Porta Sempione** (B. 3, 4) is a Triumphal Arch, forming the entrance of the great road of the Simplon.

The **Porta Tenaglia** (C. 3), leading also to the Simplon road, received its name from a Fort which once stood near it.

Between the Porta Tenaglia and the Porta Magenta there is no rampart, the city having been protected on this side by the CASTELLO. This ancient ducal castle, built by Galeazzo Visconti II. in 1358, to keep the Milanese in subjection, was demolished after his death, but rebuilt with increased strength by Gian Galeazzo. On the death of Duke Filippo Maria, the Milanese rose (Aug. 30, 1447), and, having proclaimed the *Aurea respublica Ambrosiana*, destroyed the castle. It was rebuilt in 1452 by Francesco Sforza, for the ornament (he said) of the city and its safety against enemies, and was completed in 1476. In the interior is a keep, where the dukes often resided. Philip II. added extensive modern fortifications, and cut down all the bell-towers which overlooked them. The Castle was taken by the French in 1796, and again in 1800, when Napoleon ordered the fortifications to be razed. It has since been converted into barracks. Of the round towers at the angles, those towards the N. have been replaced by

modern brick ones, while the two towards the city, formed of massive granite blocks, remain. During the viceroyalty of Eugene Beauharnais, a Doric gateway of granite, with a portico, or line of arches, now closed, on each side, and in the same style, was erected on the N.W. side; between each arch is a medallion containing the portrait of some illustrious Italian military commander. Only traces remain of the frescoes which originally adorned the building. The modern brick building against the E. wall, with towers and pointed windows, is a Riding-School.

The space on which it was intended to erect a forum has been converted into a *Piazza d'Armi*, on the N.W. side of which, outside the Simplon gate, is the

ARCO DELLA PACE. A triumphal arch having been erected with wood and canvas, in 1806, at the Porta Orientale, now *Venezia*, from a design of the Marquis *Cagnola*, upon the marriage of the Viceroy Beauharnais with Princess Amalia of Bavaria, it was so much admired, that the municipal council resolved that it should be executed in white marble, the expense to be defrayed out of the 200,000 francs assigned by Napoleon for adorning the city. It was begun in 1807, but on the fall of the kingdom of Italy in 1814, had not risen above the impost of the smaller arches. The works were resumed in 1816 and completed in 1838, in which year the Arch was inaugurated at the time of the coronation of the Emperor Ferdinand I. Originally intended to commemorate in its sculptures the victories of Napoleon, it was in the end converted to the glories of the Allied Sovereigns and the Emperor of Austria, and the peace secured for Europe in 1815. The statues, friezes, and reliefs are by *Pacetti*, *Monti*, *Marchesi*, and *Putti*. An inscription records the entry into Milan of Napoleon III. and Victor Emanuel after the battle of Magenta in 1859.

The total cost, including the lodges on each side and the iron railing, was

142,839*l.*; the bronze car and figures on the top 40,000*l.* alone. A staircase leads to the summit (50 c.).

The **ARENA**, at the corner of the Piazza d'Armi (C. 3), was designed by *Canonica*, and opened in 1806, but the portico, gateway, and Carceres have been added later (entrance $\frac{1}{2}$ fr.). It is an ellipse of 260 yds. by 130 yds., and is capable of containing 30,000 spectators. It is surrounded by 10 rows of seats, arranged in the manner of an ancient amphitheatre, and intended to be of stone, but for economy made of turf. At one end of the greater diameter are the Carceres, flanked by towers; at the other a granite triumphal Doric gateway, of good design. At one side of the lesser diameter is a portico of 8 Corinthian columns of polished granite. The area can be flooded for aquatic exhibitions. In Dec., 1807, there was a regatta in the presence of Napoleon. Races, balloon ascents, rope-dancing, and fireworks, take place here frequently.

In the court-yard of the old *Palazzo del Senato* (F. 5), which contains the rich and interesting Archives of the State, is a fine ***Equestrian Statue** in bronze of the Emp. Napoleon III., by *Barzaghi*, raised by public subscription at a cost of 4000*l.*

STREETS, SQUARES, PUBLIC GARDENS.

Many of the wider streets radiating from the centre of the town are called *Corsi*, of which the *Corso Vittorio Emanuele*, containing several of the best shops, runs N.E. from the back of the Cathedral, and is continued by the *Corso Venezia* to the *Porta Venezia*.

The ***Piazza del Duomo** is not surpassed for splendour and attractiveness in any capital of Europe. It has been enlarged and enclosed by a stately colonnade, and, as the central point of the city, always presents a busy scene. The Cathedral stands in the middle; on one side is the Royal Palace, and

on the opposite (N.) side the entrance to the magnificent

***Galleria Vittorio Emanuele**, occupied by some of the smartest shops and cafés in Milan. This lofty *Arcade*, a favourite evening promenade, was built by British capitalists in 1867 at a cost of 320,000*l.*, from the designs of *Giuseppe Mengoni*, who was killed by a fall from the portal in 1877. The plan is a cross, with an octagon, crowned by a cupola 180 ft. high. It is roofed with glass, is decorated with statues of Italian worthies, and ornamented with frescoes. At night it is brilliantly illuminated with electric light. The chief passage, 214 yds. long, leads to the

Piazza della Scala, where stands the theatre of that name. In the middle of this square is the colossal marble Statue of **Leonardo da Vinci** (1452–1519), erected in 1872 by *P. Magni*. The granite pedestal bears marble reliefs of Leonardo's varied artistic accomplishments as painter, sculptor, architect, and engineer. At the base are Statues of his greatest pupils—Beltraffio, Marco da Oggionno, Cesare da Sesto, and A. Salaino. In this square is the *Casa Brambilla*, decorated with terra-cotta and moulded brickwork. Close by is the small

Piazza S. Fedele, with its Church, opposite which stands the **PALAZZO MARINO**, designed by *Galeazzo Alessi* for Tommaso Marino (1555), and now the **Municipio** (see p. 137). In front of it is a Statue of *Manzoni*.

From the N.W. corner of the Piazza del Duomo, mediæval Milan is entered by the **Piazza de' Mercanti** (D. 6) In the middle is the Palazzo degli Archivi, on the S. side the *Loggia degli Osii* (1315), and on the opposite side the Palazzo della Città, now occupied by the Exchange and Telegraph Office.

To the E. of the Piazza del Duomo is the **Piazza Fontana**, with a granite fountain, erected in 1870. On one side of it stands the Archbishop's palace. Close by to the N.E. is the

small **Piazza Beccaria**, with a Statue by Grandi, erected in 1871, of the jurist *Beccaria* (1738–1794). Near at hand are the Law Courts.

The **Piazza Borromeo** (C. D. 6) has a bronze Statue of *San Carlo*, by *Bussola*, formerly in the Cordusio; it stands in front of the small Church of *S. M. Podone*, belonging to the Borromei, whose Palace forms two sides of the square. In the **Piazza San Sepolcro**, in front of the library he founded, is a Statue of Cardinal *Federigo Borromeo*, by *Costi* (1865). In the **Piazza Cavour** (F. 4) a graceless monument to *Cavour* was erected in 1865: the bronze Statue of the great minister is by *Tabacchi*, a Milanese sculptor; that of *Clio*, the Muse of History, is by *Tantardini*.

In the **Piazza Mentana** (C. 6) is a monument to the Soldiers who fell in the Battle of 3 Nov. 1867, near Monte Rotondo (*Central Italy*, Rte. 21).

There were formerly many Crosses and similar monuments in the streets and crossways, but most of them have been removed. Of those that remain, the *Leone di Porta Orientale*, a small column at the end of the Corso Vittorio Emanuele, is the principal. It is said to commemorate some victory gained by the Milanese over the Venetians; but the lion is not that of St. Mark. In the Corso is the *Galleria di Cristoforis*, with shops, designed by Pizzala, in 1832.

The GIARDINI PUBBLICI (F. 4) are agreeably diversified with rivulets, grass-plots, flowers, and clumps of trees, among which some fine standard magnolias are worthy of notice; early in July they are in bloom. The large Pal. Giuliani on the W. side contains the **Museo Civico** of Natural History. In a building which faces the Porta Venezia have been placed the Collections of the **Museo Artistico Municipale**.

The favourite promenade of the Milanese on winter afternoons, and towards sunset in summer, is the Avenue on the site of the Bastioni,

between Porta Venezia and Porta P. Umberto.

CHURCHES.

****DUOMO.**—The present building is the second, perhaps the third, re-edification of the original structure, which St. Ambrose, in his letter to his sister Marcellina, calls the great new Basilica. The primitive cathedral was destroyed by Attila.

The first stone of the present Cathedral was laid by Gian Galeazzo Visconti, in 1387. For an architect, it is commonly said that he had recourse to the freemasons of Germany, and that he obtained the services of Heinrich von Gmünden. However, Mr. Perkins, after examining the evidence upon this point, is of opinion that the first architect was an Italian, *Marco da Campione* (1390). He may have studied north of the Alps, or procured the help of Germans. By such an hypothesis, the difference in style between this and other Italian churches of the time might be accounted for. Italians were afterwards called in; amongst others, the celebrated Brunelleschi of Florence. But Germany still continued to be considered as the school of the architects of the cathedral; and as late as 1486 Gian Galeazzo Sforza addressed letters to the magistrates of Strassburg, requesting them to send him the master-mason of their *Domkirche*, Hammerer, for the purpose of advising upon some difficulties in the construction.

The building has been often interrupted, and the edifice is yet unfinished in some of its details. It is said to have cost 5 millions sterling. The octagon cupola was vaulted by the *Omodei*, father and son (1490–1522); the three W. bays of the nave were not completed till 1685. The beautiful central Tower and Spire, which crowns it, were completed in 1772, from the designs of *Croce*; and the gable and upper range of windows of the front, as well as very many of the buttresses and pinnacles, between 1806 (when the works were resumed by order of Napoleon) and

the present time. In this long succession of years many of the first artists of Italy, amongst whom may be named *Bramante*, *Leonardo da Vinci*, and *Giulio Romano*, gave their advice and assistance.

It seems that the original designs for the W. front had been long lost, and the portion of the name, as erected, wanted three of its arches. A front of black and white marble, built considerably within the line of the present structure, curtailed the nave by one-third of its just length; and, as far as this has been raised, it was unfinished, and inelegant. Pellegrini was employed in 1560 by S. Carlo Borromeo to complete the front, and he furnished an Italian design upon a magnificent scale. S. Carlo died; Pellegrini was summoned to Spain by Philip II. to paint the Escurial; and the work was carried on very leisurely by *Castelli* and *Francesco Ricchino*, who altered the designs and gave to the Roman doors and windows that exuberance of ornament which they now exhibit. Some of the architects of Lombardy strongly protested against the admixture of Roman architecture begun by Pellegrini, and advocated the reconstruction of the W. front in the Pointed style. About 1790 it was determined to carry out this plan, preserving, however, the doors and windows of Pellegrini and Ricchini, on account of their elaborate elegance; and in order to apologise for the discrepancy of the styles, an inscription stating this reason was engraved on the corner buttress of the front.

To these works Napoleon gave great impulse, and their continuation was entrusted to a commission, under whom the façade was brought to its present form, chiefly by the insertion of three Gothic windows; and the greater number of the pinnacles and flying buttresses of the rest of the building were completed. The cost of these undertakings during the French government amounted to about 3½ millions of francs. 1½ million of this sum was derived from the sale of the lands belonging to the Duomo, the re-

mainder from the property of the suppressed monastic institutions. After the revolution of 1848, the supplies were for a time cut off; still a good deal has been done during the Austrian occupation.

When Amati inserted the Gothic windows, he supported them by bearing-arches of granite; so that, if it should hereafter be thought expedient to remove the Romanised doors and windows, the operation can be performed without injury to the superstructure. A project for the carrying out of some such alteration has recently been entertained by a special Commission of Architects from England, France, and Germany. In 1888 the projected work was thrown open to competition, and the designs of *Gius. Brentano* for a new W. front were accepted.

When Gian Galeazzo endowed the Duomo, he included in his donations the marble-quarries of La Gandoglia, in the valley of the Tosa, on the Simplon road, and of that material the building is entirely constructed. Time gives to this marble a fine warm yellow tint.

In the tracery there is an unusual approximation to the *flamboyant* style. This was probably owing to the influence of the French Gothic, as it is most apparent in the great E. window, which was built by Campania from the designs of Nicolas Bonaventure of Paris (1591).

The excellent sculptures of the central door are by *Bono*, *Castelli*, and *Vismara* (about 1635). The tympanum contains a relief of Eve. The arabesques in the pilasters are allusive to the Days of the Creation, chiefly sculptured by artists from Como.

The **Roof** should by all means be ascended (25 c.). A staircase of nearly 200 steps leads from the corner of the S. transept to the roof itself, beyond which there is an ascent of 300 steps to the summit. The cathedral is open in summer at 5 A.M., but the best time to enjoy the *magnificent panoramic view is the evening, the

plains being generally covered with mist at an earlier hour.

Steps upon the flying buttresses afford an ascent to the different levels. Two staircases, winding in turrets of open tracery, lead to the platform of the octagon, and a similar staircase in the spire conducts to the gallery, at the foot of the pyramid which crowns it. These turrets were executed by *Antonio Omodei* (1490-94). The open tracery was executed by *Amici* of Cremona. The whole is of exquisite finish.

Amongst the statues on the S. side are David and Abigail, St. Helena embracing the Cross, St. Lucia and Judith, St. Athanasius, St. Peter, and the Emp. Constantine. On the N. side some caryatides supporting an aqueduct, and the Magdalen, held up by four angels

The view embraces the plain of Lombardy, studded with cities and villages and church-towers; the whole walled in, on the N. and E., by the snowy Alps. To the E., in a line with the cupola of S. M. della Passione, is the plain watered by the Lambro, called the Martesana, and beyond are the mountains of Brescia, which towards the N. are connected with those of the Seriana and Brembana valleys, and with the Resegone, which rises above Lecco, and is distinguished by its serrated form. The lower ridges to the W. of this forms the hilly country of the Brianza, beyond which, and in a line with the Porta Nuova, rises the mountain of San Primo, which stands between the two S. arms of the Lake of Como. To the l. rise the mountains which encircle the Lakes of Como, Varese, and Lugano, with the snowy peaks about the St. Gotthard beyond. Still farther W., the Simplon is distinguished, and then Monte Rosa. Exactly W., Mont Cenis may be seen, and still farther to the l. the sharp snow-capped pyramid of Monte Viso. Due S. are the Apennines, among which the most remarkable point is the Penice (4825 ft.). Towards the S.E., beyond an insulated group of hills, stretches the vast plain of the

Po, with the cities of Lodi, Cremona, and Crema. By ascending to the gallery just before sunrise, the visitor may sometimes enjoy the striking spectacle of the rays of the sun catching successively the snow-clad peaks of the Alps long before the orb itself has appeared on the horizon.

INTERIOR.—Mr. Street records his feeling of "delight that anything so magnificent and so perfect should ever have been reared on the southern slopes of the Alps, to exhibit to the eyes, as it were, of enemies the full majesty and power of the pointed architecture of the North. Absolutely and without doubt the grandest interior in the world is this noble work. Its grandeur amazes one at first, and delights all the more afterwards, as one becomes on more intimate terms with it, and can look at it with less emotion than at first." The ground-plan is a Latin cross, terminated by a pentagonal apse. The nave and double aisles are divided by 4 ranges of colossal clustered pillars, with 9 intercolumniations. The transepts have single aisles. There is no triforium, and the vaultings of the roof spring at once from the pillars: hence arises an appearance of great loftiness. 52 piers, each formed by a cluster of 8 shafts, support the pointed arches on which the roof rests. The total height of each pillar is 80 ft., the diameter 12 ft., that of the four which support the octagonal cupola is one-fifth greater. The beautiful capitals of the nave and choir were designed by *Filippino da Modena*, in 1500; the lower part is formed by a wreath of foliage, mixed with figures of children and animals, the upper part of each is a canopied niche. The roof is painted to represent an elaborate flamboyant fretwork. The execution is modern, but the design, as well as this mode of ornamentation, is ancient. Its effect is very trivial. The 5 doorways on the inside were designed by *Fabio Magnoni* in 1548. Flanking the great doorway are two monoliths of pink Baveno granite, given by San Carlo. (Height

35 ft., diameter 3 ft. 10 $\frac{3}{4}$ in.; total cost 1948*l.*).

The principal dimensions of the Duomo are as follows:—

	Eng. ft.
Extreme length	486
Breadth	252
Length of transepts	288
Width of the nave, from centre to centre of the columns, which is double the width of the aisles measured in the same way	63
Height of the crown of the vaulting in the nave from the pavement	153
Height from the pavement to the top of the statue of the Madonna, which crowns the spire	355

The pavement is crossed near the W. door by a brass meridian line, laid down by the astronomers of the Brera in 1786. The hole through which the sun shines at noon to measure the length of the line may be seen high up in the vaulting of the 1st chapel rt. Originally all the windows were filled with painted glass. *Pellegrini* designed those in the nave: much glass remains, of extraordinary brilliancy, but a great deal is lost. The restoration of the painted windows of the apse has been completed by Milanese artists. The lower ranges contain subjects from the Apocalypse. Parts of the glass, too, in the S. transept, and the W. window, are modern and poor in design.

Behind the altar are three gigantic windows, each 76 ft. high, and 30 ft. wide, best seen with the morning sun behind them. The effect of the brilliant background is much heightened by the dark bronze of the pulpits.

Suspended from the vaulting of the octagon over the altar is a reliquary, said to contain one of the nails of the Cross, which annually, on the feast of the Invention of the Holy Cross (3rd May), is exposed upon the altar.

Remarkable Objects, beginning from the W. end, on the rt. Granite sarcophagus of Abp. Aribert (1045).—Gilded Crucifix (11th cent.).—Recumbent effigies, in red Verona marble, of *Otto Visconti*, Abp. and *Signore* of Milan (1295); earlier than the foundation of the present building. He left his

N. Italy.

goods and chattels to the Knights of St. John, who erected this monument. The same tomb, by a singular economy, serves as that of Abp. *Giovanni Visconti* (1354), who also united in his person the temporal and spiritual supremacy of Milan.—Gothic altar-tomb (1394) of Marco Carelli, a benefactor of the Duomo, by *Filippino* of Modena, with small figures in niches.—Small monument of *Giovanni Andrea Vimercati*, a canon of the cathedral, with two heads in low relief by *Bambaja* (1537–1548). Then follow three altars erected in the time of the Archbishops Borromeo.

According to the strict Ambrosian rule, there ought, as in the Greek Church, to be only one altar in the cathedral, and the Duomo was planned accordingly. Other altars have been introduced, but there are fewer than usual; and the chapels are much less prominent than in similar buildings.

In the S. Transept is the monument, erected by their brother, Pope Paul IV., to *Giacomo* (1556) and *Gabriele* (1531) *de' Medici*, the former being the pirate Marquis of Marignano, uncle of San Carlo, executed in bronze by *Leone Leoni*. In the splendid window S.E. of this tomb, the armorial bearings of the deceased are introduced. This Medici, often called *il Medichino*, was not of the family of the ducal house of Florence, though the armorial bearings are the same.

The principal altar in the S. transept has the pilasters of its arch and its archivolt covered with elaborate reliefs by *Simonetta*, *San Pietro*, *Zarabatta*, *Brunetti*, *Bussola*, and others. Further on is the entrance to an underground passage leading to the Archbishop's Palace. Next is the altar of the Presentation of the Virgin, by *Bambaja* (1510), who has attempted a difficult representation of perspective in sculpture. The statue, by *Agrate*, of St. Bartholomew flayed, has the inscription, *Non me Praxiteles, sed Marcus finxit Agrates*, adopted from an epigram in the Greek Anthology.

The large alto-relievo of the Martyrdom of Santa Apollonia is by *Ercole Procaccini*. The statues of St. Satirus by *Cacciatori*, and St. Ambrose by *Gaetano Monti*, were placed here in 1842.

Entering the Choir-aisle the elaborate Gothic doorway, composed of foliage intermixed with imagery, on the rt., leads to the southern Sacristy. High up is a sitting statue of Pope Martin V. by *Jacopino da Tradate*, erected by Filippo Maria Visconti, to commemorate the consecration of the high altar by that pontiff in 1421.

The black marble tomb of *Cardinal Caracciolo*, governor of Milan during the Spanish domination (1538), with figures by *Bambaja*, is striking in its general effect.

On the wall beneath the first of the great E. windows is a marble tablet with a monogram of high antiquity, called the *Chrismon Sancti Ambrosii*, which contains the A and Ω, besides other symbols. Some suppose it to be a Gnostic monument. Under the central window, engraved on two black marble tablets, on each side of a dedicatory inscription to S. Carlo, is a long list of relics of saints preserved in the cathedral.

Near this is the sitting statue of Pope Pius IV. (1559-1565), by *Angelo de Manis*, a Sicilian (1560). The elegant semi-Gothic bracket which supports it is by *Brambilla*.

The circuit wall of the choir, towards the aisles, is covered with *reliefs*, representing the history of the Virgin. The subjects are divided into compartments by angels, whose attitudes are finely varied.

The chapel of the Holy Sacrament, in the N. transept, contains some fine reliefs, and a Statue of the Madonna, by *Buzzi*. In front are the slab tombs of Cardinal Federigo Borromeo, nephew of S. Carlo, of Card. Caccia, and of two archbishops of the Visconti family. The very curious **Candelabrum* was presented to the cathedral by the arch-priest Trivulzio, in 1562; but it is probably of much earlier date. The 4 feet are composed of grotesque dragons, with

tails turned back on the central stem. Foliage unites the bodies of the dragons, and little angels are seen contending with demons and wild creatures; below are representations of men in torment. 7 ft. from the ground the stem is encircled with foliage, scrolls; and figures of the Virgin, Child, and the procession of the three kings. Two *windows in this transept, filled with numerous small subjects, are among the most beautiful in Italy.

In the N. aisle of the nave, the first altar has a picture of St. Ambrose absolving Theodosius, by *F. Baroccio*; beyond which is an altar with the Crucifix which was carried about the city, before St. Carlo, during the plague. The two modern statues at the sides are St. Martha, by *Cacciatore*, and the Magdalen, by *Monti*. The next space contains an altartomb, erected in 1480, and restored in 1832; it has a good relief by *Marchesi*. Then follow eight red marble statues of saints, with a mediæval relief of the Virgin and Child, St. Catherine, and St. Paul. The *Baptistery*—a small square temple supported by four marble columns—is by *Pellegrini*. It contains an ancient *labrum*, from a bath of the lower Empire, used as a font—the Ambrosian ritual requiring baptism by immersion.

Two of the great pillars supporting the octagonal cupola, on each side of the choir, are encircled by *Pulpits*, partly of bronze, begun by direction of San Carlo, and completed by his nephew, Cardinal Federigo Borromeo. These are covered with reliefs by *Andrea Pellizzone*, and rest on colossal caryatides, representing (N.) the symbols of the Evangelists, and (S.) the four Doctors of the Church, SS. Gregory, Jerome, Ambrose, and Augustine, bending and spreading forwards to support the superstructure, modelled by *Brambilla*, and cast by *Busca*.

The Choir has richly carved stalls of walnut-wood, with reliefs, representing the history of St. Augustine and St. Ambrose. The organ-cases are rich

with gilded carvings and paintings by *Figini*, *Camillo Procaccini*, and *Giuseppe Meda*.

On the high altar is a magnificent tabernacle of gilt bronze, with figures of the Saviour and the Apostles, by the *Salari*, the gift of Pius IV. A handsome Gothic candelabrum hangs from the roof of the choir. Beneath the choir is the **subterranean church**, used as a Winter Choir, from the designs of *Pellegrini*. W. of it is the ***Chapel of San Carlo**, rebuilt in 1817, from the designs of *Pestagalli*, in the form of a lengthened octagon (*open* daily before 10 A.M.; at other times 1 fr., and for showing the relics 5 fr.). It is lighted by an opening in the pavement above, but not sufficiently to allow of the objects in it being seen without the aid of tapers. The walls are covered with eight oval reliefs in silver-gilt, representing the principal events of the life of the saint, viz.—The Birth of San Carlo; his presiding at the Provincial Council of Milan (1565), in which canons were enacted virtually protesting against some of the worst abuses of the Roman Church; San Carlo's distribution to the poor of 40,000 crowns, the proceeds of the sale of his life-interest in the principality of Oria.—San Carlo's administration of the Sacrament during the great plague.—The attempt made to assassinate him. (San Carlo had laboured to introduce salutary reforms into the order of *Umiliati*, whose scandalous mode of living had given great offence. Some members of the order conspired to murder him. A priest named Farina was hired to execute the deed. He gained access to his private chapel, and, as San Carlo was kneeling at the altar, fired at him. The bullet struck San Carlo on the back, but dropped harmless on the ground; and the failure of the attempt was considered as an interposition of Providence. San Carlo continued in prayer, while all around him were in consternation. The assassin escaped for a time, but was ultimately executed, though San Carlo endeavoured to save him.)—The great translation of relics effected

by him.—The Death of San Carlo on 4th Nov., 1584, aged 46 years.—His reception into Paradise. These tablets are surrounded by fanciful ornaments. Thus round a tablet given by the money-changers are cornucopias pouring out money, the coins being real golden florins, pistoles, ducats, &c. Jewels, crosses, rings, and other votive gifts are hung around.

The body of the saint is deposited in a gorgeous shrine of silver, the gift of Philip IV. of Spain. The corpse, dressed in full pontificals, is seen through panes of rock-crystal, for the working of which the Milanese artists were celebrated. The skill of embalmers has not been able to preserve the body from decay. The brown and shrivelled flesh of the mouldering countenance scarcely covers the bone; the head is all but a skull, and the face, alone uncovered, offers a touching aspect amidst the splendid robes and ornaments in which the figure is shrouded. Upon the sarcophagus, and worked upon the rich tapestry, is repeated in golden letters San Carlo's favourite motto, *Humilitas*, which long, however, before his time had been borne by the Borromeo family. "Amid the changes and revolutions of Italy no one has dared to violate the sanctity of his chapel or take away a jewel from among the offerings of his votaries. What the good saint, whose motto was *Humilitas*, would have thought of the gold, silver, gems, and crystal lavished upon him, we can all imagine."—*Mrs. Jameson*.

On the anniversary of his death large pictures are suspended between the pillars of the transepts and nave, representing the life and miracles of the Saint. His body may be seen on the eve and festival, and during the octave, when the crypt is open and much resorted to by devotees.

The S. ***Sacristy** contains some objects of interests (adm. 1 fr.), the remains of a much larger collection. An *Evangelistarium*, the cover richly worked in enamel, a MS. copy of the Gospels, from which the archbishop

reads portions on certain great festivals. It was given to the Duomo by Archbishop Aribert in 1018, but is probably of much older date than his time, the workmanship of the enamel appearing to be of the Carlovingian era. A small vessel of ivory, ornamented with whole-length figures, the Virgin and Child, and the Evangelists, placed beneath Lombard arches. It was given by Abp. Godfrey, by whom it was used at the coronation of the Emp. Otho II., A.D. 978. Two *diptychs* of the Lower Empire, of good workmanship, representing events in the history of our Lord; Greek inscriptions, not all correct in their spelling, and one almost inexplicable. Full-length Statues of *St. Ambrose* and *San Carlo* in silver. The first was given by the city in 1698, and was the work of Scarpoletti and twenty other goldsmiths. There are small statues of gold in the pastoral staff, and events in the history of the saint are delineated on his chasuble. The statue of San Carlo was given by the goldsmiths in 1610. Several *busts* of the same material and character. A *mitre*, said to have been worn by San Carlo during the pestilence. It is embroidered with the brightest feathers, and was probably brought from some of the Spanish American convents. The statue in marble of the Saviour is by *C. Solari*.

There are also some splendid specimens of goldsmiths' work, reliquaries, ostensories, crosses, rings, &c., particularly a *Pax*, by *Caradosso*, the gift of Pius IV. It contains many figures; the principal group represents a Desposition from the Cross; the figures are worked with the utmost delicacy. *Ambrogio Foppa*, nicknamed *Caradosso*, was a Milanese, the contemporary of Cellini, and earned the praise of the jealous Tuscan. He was also a die-sinker, in which art he excelled, and an architect. Foppa was not handsome: and a Spanish grandee having in contempt called him "*Cara d'Osso*," or Bear's Face, he very innocently adopted the name, without understanding it, perhaps thinking it a compliment.

The Ambrosian rite is almost the only national liturgy in the West which has been spared by the Roman Church, and it is probably much older than the Roman Liturgy. The *Rito*, or *Culto Ambrosiano*, is in use throughout the whole of the ancient archbishopric of Milan. Several attempts have been made to introduce the Roman Service in its place, but they have been foiled by the attachment of the clergy and the people to their ancient rite; and even in the present age "*noi Ambrosiani*" is an expression employed with a certain warmth of national feeling. The service is longer than the Roman. The Scriptures are not read from the Vulgate, but from the ancient version called the *Italica*, which preceded that made by St. Jerome. No musical instrument is permitted except the organ; the melodies of modern music are rarely introduced, and the monotonous chant maintains its supremacy. There are many minor differences in the ceremonies, which are anxiously retained, extending even to the shape of the censers or *turiboli*.

A species of tunnel connects the Duomo with the *Archiepiscopal Palace*. Annexed to it is a workshop belonging to the fabric, in which is the model of one of the plans for completing the front of the Duomo. It is so large that a man can stand up in it; but it is sadly broken and neglected. According to this plan the front would have had a noble portal of Gothic arches. Opposite the E. end is the *Fabbriceria del Duomo*, the residence of the dignitaries and officials connected with the Cathedral.

S. Alessandro (D. 6) belonged to the Barnabites, by whom it was rebuilt in 1602. It was restored in 1834. There is a large cupola over the nave, and a smaller one at the transept. The interior is rich with decorations and paintings, some of these being by *C. Procaccini* and *D. Crespi*. The pulpit and high altar are rich in marbles and precious stones. The wooden doors and confessionals deserve notice. The Barnabites, in 1723, established here,

in emulation of the Jesuits, a College for noble families.

***SANT' AMBROGIO** (B, C. 6) was founded by St. Ambrose, when Bp. of Milan, and dedicated by him June 19th, 387, to *SS. Gervasius and Protasius*, martyrs during the Neronian persecution, A.D. 67. He removed their remains to this basilica after their position had been, according to the tradition, revealed to him in a vision. Posterity has transferred the dedication to the founder. As it now stands, it was built by Abp. Aspertus (about 868–81), and is the most ancient ecclesiastical structure in Milan. When restored in 1631 by the architect *Richini*, by order of Cardinal Federigo Borromeo, all its features were preserved with little alteration.

The oblong 9th-cent. atrium, beyond which the catechumens were not allowed to pass, is surrounded by arcades, supported by pilasters with half-columns—the sculpture on the capitals of which, animals and runic knots, are good specimens of early Christian art.

The five arches of the Lombard front are very characteristic—those above enclosing a gallery which stands over the peristyle. Fragments of frescoes still remain on the walls of the atrium, round which are arranged slab tombs, urns, altars, votive and sepulchral inscriptions, found in 1813, when the pavement of the basilica was taken up and repaired.

Two small panels,—one at the top of each of the folding-doors, hidden behind iron-work, and best seen at noon, are said to be part of the gates of the Basilica Portiana, now the Church of San Vittore al Corpo, which St. Ambrose closed against the Emperor Theodosius after his merciless slaughter of the inhabitants of Thessalonica in 389. These relics are of cypress-wood, and, though not decayed, bear the marks of extreme age. The doors, of wood, are ornamented with foliage and Scripture histories. The general costume and treatment of many of the figures is that of the 15th cent.; they were restored in 1750, when

the two bronze masks of the knockers were added. Over the side doors are rude reliefs (l.) of a martyr between two lions, (rt.) marine monsters.

The architecture of the interior was, like the atrium, Lombard. In the 13th cent. Gothic arches were built up under the circular ones which support the roof, in order to strengthen them; but these have been removed during a complete restoration of the church (1870–74), and new round arches of brick have been supplied.

The Nave was originally divided on the plan into square portions, each division having two semicircular arched openings on each side below, and two above in the gallery, with a vaulting of semicircular groined arches, groinings being added on the roof. The fourth square is covered by the octagonal lantern, which is probably an addition of the 13th cent. The parallel walls of the building continue a little beyond the lantern, and terminate in an ancient apse. On entering, immediately to the rt., is an ancient half-length figure in relief, with shaven head and chin, pallium, and pontifical garments, the right hand raised in the act of giving benediction, the left holding an open book on which is written "Sanctus Ambrosius." Beneath it is the sarcophagus of Bp. Aspertus. Close by is an affected Statue of Pius IX. in white marble. In the 1st recess on the rt., forming a side entrance, are frescoes of the Deposition by *Gaudenzio Ferrari*, and opposite, under glass, the three Maries, and our Lord bearing the Cross, by *B. Luini*; the 2nd has over the altar a good kneeling statue of S. Marcellina, by *Marchesi*; in the 4th, St. George destroying the Dragon, and the Martyrdom of that Saint, by *Lanini*,—the vault and arches beautifully decorated with flowers, arabesques, and children. On the wall, under glass, at the end of the rt. aisle, is a triptych (retouched), by an old Lombard painter—the Virgin and Child, with SS. Ambrose and Jerome, and a Virgin and Child, with SS.

Joachim and John B., attributed to *Luini*.

The chapel of **San Satiro**, opening out of the S. aisle, was, in the time of St. Ambrose, the basilica of Fausta, but afterwards received the name of "San Vittore in cielo d'oro," from the mosaic on the ceiling of the dome. The large chapel in front of its entrance is modern. The restored mosaics on each side wall represent Ambrose, Protasius, Gervasius, Felix, Maternus, and Nabor: none are designated as saints or crowned with the *nimbus*. In the centre is a medallion, supposed to represent St. Victor. They were probably executed not long after the age of St. Ambrose—perhaps in the 5th century. The nimbi and letters are a clumsy addition of a later period. The front of the altar has a curious and early low-relief, ornamented with Greek crosses and scrolls. Beneath the Chapel is a Crypt.

The **Sacristy** contains some fine church plate, including an *ostensorium*, in the form of the handsome campanile of S. Gottardo, given by Azzo Visconti. In the archives of the chapter are several diplomas of the 8th and 9th cents., and a missal, with good miniatures, of 1398—a gift of Gian Galeazzo; also some beautiful illuminated choir-books of the 15th and 16th cents., in excellent preservation, with highly-finished capitals.

The **Chancel** is the most unaltered portion of the edifice. The vaulting is covered with **Mosaic* upon a gold ground—a splendid specimen of the Byzantine style (9th cent.). It represents the Saviour, with SS. Protasius, Gervasius, Satirus, Marcellina and Candida, and the cities of Milan and Tours, in allusion to the legend of St. Ambrose being present at the death of St. Martin without leaving Milan. The inscriptions are partly in Greek, and partly in Latin.

In the centre of the choir is the marble *Chair of St. Ambrose*, decorated

with lions at the arms, and simple scrollwork. It is the primitive throne of the Abps. of Milan, on which they sat, according to the ancient practice of the Church, in the midst of the 18 suffragans of the province, whose sees extended from Coire to Genoa. The chairs of the bishops were replaced in the 16th cent. by wooden stalls for the canons, carved in a rich Flemish style.

Beneath the choir is a large **Crypt** modernised by Card. F. Borromeo; the roof supported by 26 red marble columns with black Doric capitals. Opening into this crypt is the sepulchral chapel of St. Gaudentius.

The **Baldacchino** over the high altar is supported by four columns of red porphyry, said to have come from a temple of Jupiter that stood on the site of S. Maurizio Maggiore. On its front is a gilt relief of Christ seated between two kneeling figures, offering to one a book with the inscription *CAPITAT LIBRUM SAPIENTIE*, to the other two rods with a kind of key, supposed to indicate St. Peter. The high altar stands on the spot where St. Augustine was baptised by St. Ambrose, and where the Kings of the Lombards used to be crowned, including Berengarius, 888; Lothair, 931; Otho the Great, 961; Henry IV., 1081; Henry VII. (of Luxemburg), 1311; Lewis the Bavarian, 1327; Sigismund, 1431.

The ***Paliotto**, or altar-front, is one of the most remarkable monuments of goldsmith's art of the middle ages, and, except on high festivals, is covered (5 frs.). It was presented by Abp. Angilbertus II. (about 835), and retains the name of its artist, "Wolvinus," who describes himself as "Magister Faber," or Master Smith. The front is of plates of gold; the back and sides are of silver; all richly enamelled and set with uncut precious stones. The golden front is in three divisions, each containing smaller compartments; in the centre our Lord, the emblems of the Evangelists, and the Apostles; beside

them, the principal events of the life of our Lord. The ends and back of the altar, though less valuable in material, are perhaps more beautiful than the front, from the greater variety of their colour.

On the back are represented the principal events of the life of St. Ambrose, in three compartments divided into smaller tablets, separated by enamelled borders. In the *Centre*: The archangels Michael and Gabriel. St. Ambrose blessing Abp. Angilbert; in the *pendant*, the master-smith Wolvinus. On the *Lateral tablets* below at the l. corner: (1.) The omen of future eloquence, bees swarming around the child, while asleep in one of the courts of his father's palace at Arles. St. Ambrose, born A.D. 340, was the son of the prefect of the Gauls. Nearly the same story is told of St. Dominic, and of Pindar. (2.) Ambrose proceeds to take the command of the eastern and Ligurian provinces of Italy. (3.) Having been chosen Abp. of Milan by acclamation (A.D. 375), he attempts to escape his promotion by flight. (4.) His baptism, which did not take place until *after* he was nominated by the people to the see. (5.) Consecrated bishop. (6, 7.) Present in a trance at the funeral of St. Martin of Tours. (8.) Preaching, prompted by angels. (9.) Heals the lame. (10.) Visited by our Lord. (11.) Apparition of the angel calling St. Honorat, Bp. of Vercelli, to administer the viaticum to St. Ambrose, then on his death-bed. (12.) His death; angels receiving his soul. This monument is important as an authentic record of ecclesiastical costume. Beneath the altar is a large silver urn, which contains the bones of the patron Saint, as well as those of SS. Gervasius and Protasius, discovered in 1871.

Near the end of the l. aisle is the plain slab-tomb of the Emp. Louis II. (875), and beyond it the tomb of Pepin. Further on, under glass, is Christ disputing with the Doctors, by *Borgognone*. Some fragments of ancient painting have been found on the walls and roof here.

The **Pulpit**, a curious structure, standing upon 7 circular arches, is said to have been rebuilt in 1201; but most of the ornaments are evidently of the earliest Lombard period. At the back is a very rude relief, representing an *Agape*, or love-feast. The bronze eagle for supporting the book, with the figure of the Saviour beneath, is of the workmanship of the Lower Empire. Beneath it is a well-preserved Christian sarcophagus; the cover, with Christian emblems, appears not to have belonged to it originally.

On a granite pillar further W. is a *Serpent of bronze*, said to be the brazen serpent of the desert (in spite of the Scripture account of the destruction of that type), and presented as such, in 1001, to Abp. Arnulphus by the Emp. of Constantinople. It is probably an Alexandrian talisman of the 3rd or 4th cent. The bronze cross on the opposite side of the nave is of the 9th cent.

In the **Baptistry**, l. of the entrance, is a good fresco of an Ecce Homo with Angels by *B. Luini*.

Opening out of the l. aisle is an unfinished **cloister**, which belonged to the adjoining Convent, used by the Austrians as a military hospital. It was built about 1495 by *Bramante*, and is supported by granite columns. The Refectory, painted in fresco by *Calisto da Lodi* (1545), is a fine specimen of the decorated Italian style.

Outside the forecourt stands a solitary Corinthian column, a relic of Roman Milan, at which the Lombard kings took their Coronation Oath before being crowned.

Sant' Antonio Abate (E. 6), built in 1632, contains 7 chapels richly ornamented with marbles and paintings. The choir is painted by *Moncalvo* with the history of St. Paul the Hermit and St. Anthony. The Nativity, in the 2nd chapel, is by *B. Campi*. In the transept is an Ascension, by *Malosso*, with some well-painted heads.

S. Babila (F. 5), a very ancient

Church, restored, has a central octagonal dome, triple apse, old carved capitals, and a modern mosaic of S. Babylas blessing three youthful Saints.

San Bernardino dei Morti (E. 6) is an octagonal church, with a cupola. E. of it is a Chapel, entirely walled with skulls and bones symmetrically disposed. Some say that they are the remains of the Catholics slain by the Arians in the time of St. Ambrose. The oblations for masses are said to amount annually to about 500*l*.

San Carlo Borromeo (F. 5) was built from the designs of *Amati*, by contributions raised after the first invasion of the cholera, and commenced in 1838. It is a circular edifice, surmounted by a dome, only second in size to that of the Pantheon at Rome, its diameter being 105 ft., its height 120 ft., and with the lantern, 150. In front is a Corinthian peristyle, opening on a square, surrounded by a portico of granite columns of the same order. The interior has still an unfinished, bare look, notwithstanding its 24 magnificent columns of pink Baveno granite. In a Chapel on the rt. is a Pietà by *Marchesi*; opposite, San Carlo administering the Sacrament to a young man, by the same sculptor.

San Celso (D. 8). St. Ambrose, in 396, discovered in a field called "ad Tres Moros," the bodies of the martyrs Nazarus and Celsus, beheaded at Milan under Nero, A.D. 69. That of S. Nazarus was deposited in the Church of SS. Apostoli; but over that of S. Celsus, which was allowed to remain in its original resting-place, he built a small Church, afterwards enlarged, and restored in 1651. There only now remains the choir, an ancient painting in a lunette, and a door with symbolical ornaments of the 10th cent. The square brick campanile is of the 13th or 14th cent. Some fragments of early Christian sculpture—including a sarcophagus of the 4th cent.—which were dug up in the

neighbourhood, have been placed on the walls, and the front has been painted to represent the atrium, which is supposed to have stood in front of the building. Adjoining this is the fine Church of *S. Maria* (see below).

S. Eufemia (D. 7) has been entirely rebuilt, except the Chancel and the first two bays of the Nave. In the 1st chapel l. is a fresco of the Virgin and Child with St. Catharine, a donor, and two Angels (Milanese School).

***S. EUSTORGIO** (C. 8), one of the oldest Churches in Milan, was dedicated (A.D. 320) by Abp. Eustorgius, who is said to have deposited in it the bodies of the Three Magi, presented to him by the Emp. Constantine. It is one of the few remains of ancient Milan which escaped destruction from Barbarossa. The Dominican order established themselves and the tribunal of the Inquisition here in 1218, and under them it was reduced to its present form by *Tosano Lombardino* (1227). In 1865 the Church underwent a thorough restoration. Several curious reliefs of the 12th cent. adorn the capitals of the piers. The **Campanile** was built between 1297 and 1309. The interesting Tombs were much mutilated during the first occupation of the French, and of the Cisalpine Republic. Their armorial bearings have been so completely defaced that it is very difficult to discover to whom several of them belong.

1st chapel rt.: monument of Stefano Brivio (1485), of very delicate cinquecento work, said to be from a design of *Bramante*. The Virgin and Child with two saints over the altar are by *Borgognone*. 2nd: monument to Pietro (1416), a son of Guido Torelli, Lord of Guastalla. 4th: tomb of Stefano Visconti (1327), son of Matteo Magno; the sarcophagus with its Gothic canopy supported by spiral columns resting on marble lions. 6th: fine tomb of Gasparo Visconti (1434), some traces of the insignia of the Order of the Garter may yet be discerned. Gasparo obtained this distinction in

consequence of his having been repeatedly despatched to the court of Edward III., upon the negotiations for the matrimonial alliances effected or proposed between our royal family and the Visconti. On the sarcophagus are reliefs of the Adoration of the Magi. Opposite is the Tomb of his wife Agnes, with relief of the Coronation.

In the chapel on the rt. of the high altar is an enormous sarcophagus, which once held the relics of the Three Kings, destitute of sculptures or inscriptions, except a modern one in large gilt letters, — “Sepulchrum Trium Magorum.” At the approach of Frederick Barbarossa the citizens removed the relics from this Church, which then stood without the walls; but upon the fall of the city they became the trophies of the victor, and Archbp. Rinaldus, of Cologne, carried them off to his own city. Adjacent is a relief in three compartments, representing the Procession and Adoration of the Kings (1347). It is supposed to have been executed by some of the scholars of *Balduccio da Pisa*. Over the high altar, which has been restored, are reliefs of the Passion and Crucifixion, given by *Gian Galeazzo*.

On the same level, behind the raised choir, is the well-proportioned *Cappella Portinari*, erected by *Michelozzo* for a Florentine, *Pigello dei Portinari*, the treasurer of Lodovico il Moro, in 1460, and adorned with frescoes by *Foppa*. The frieze of Angels is by *Michelozzo*. Here stands the magnificent *SHRINE OF S. PETER MARTYR, by *Balduccio* of Pisa (1339), an exceedingly beautiful specimen of Tuscan art. The body of the saint was brought here in 1252, after his murder. The large white marble sarcophagus, carved with representations of his miracles, is supported by 8 pillars of red Veronese marble, in front of which stand 8 female figures. Statues of the Doctors of the Church, St. Thomas and St. Eustorgius, stand on either side the urn. The allegorical representations of the Virtues are characteristic of the Pisan school:—Charity,

—Faith,—Fortitude,—Prudence, with three faces, contemplating past, present, and future,—Hope, looking upwards and grasping a nosegay of budding flowers,—Obedience, holding a Bible,—Temperance, pouring water from a vase. Above is a temple, with the Virgin and Child, St. Dominic, and St. Peter Martyr. “In one of the reliefs the grouping of the figures is most fancifully complicated by the undercut cordage of the vessel.”—*Ruskin*. A likeness of *Pigello*, the founder, is preserved in a painting above the Sacristy door.

In the apse and on several of the piers are some freely-restored figures of Saints in fresco (14th cent.).

At the N. corner of the modernised W. front is a pulpit, from which it is said that Peter Martyr preached to the multitude against the Cathari and other heresies which then abounded in Milan. Fra Pietro did not, however, content himself with preaching, but worked out in practice what has been approvingly styled “the theory of persecution.” He exercised without mercy the office of Inquisitor, and fell a victim quite as much to the fears as to the revenge of those who slew him (see Rte. 32). He was canonised only 13 years after his death, and pictures of him by the first masters abound throughout N. Italy. In the same square is his Statue on a granite column.

S. Fedele (E. 5), the fashionable Church of Milan, built for the Jesuits by S. Carlo Borromeo, from the designs of *Pellegrini* in 1560. The reliefs of the front, not finished until 1834, are by *Gaetano Monti* and his pupils, and have considerable merit. The woodwork of the Confessionals and Sacristy is worthy of notice. In front of it is the large *Palazzo Marino*, now the Municipio, and on another side of the square is the *Manzoni Theatre*.

S. Giorgio in Palazzo (D. 6) was founded in 750, by St. Natalis, but has been much modernised. The frescoes on the ceiling of the choir are by

S. Montalto. In the 1st chapel on the rt. is St. Jerome, by *Gaudenzio Ferrari*. The frescoes of the **Ecce Homo* and other Passion Scenes, in the 3rd chapel rt., are by *Luini*.

San Giovanni in Conca (D. 6), now converted into a Protestant Vaudois Chapel. The brick 13th-cent. front is a simple gable end. The central entrance and the rose-window are good. Over it is the figure of St. John the Evangelist in a *Conca* or oil-caldron.

San Gottardo (open from 11 to 3) stands within the precincts of the Royal Palace. It was built on the site of the ancient Broletto, by *Francesco Pecorari*, of Cremona, for Azzone Visconti, Signor of Milan in 1336. Its conspicuous brick tower, an interesting specimen of mediæval architecture, has little shafts of stone at its angles and around the bell-loft. The spire, cut to indicate scales or shingles, terminates in a globe, and a little winged figure which supports a weathercock. A portion of the original terra-cotta apse behind the choir still remains. It was when proceeding to this Church that Giovanni Maria Visconti was slain, 16th May, 1412. The diabolical ferocity of this tyrant had continued unchecked for 10 years. That his unbridled cruelty at last terminated in perfect insanity cannot be doubted. He is buried in the chapel near the altar, but his tomb was destroyed by the French, and the interior of the chapel is now entirely modernised. The exterior retains its ancient aspect.

**S. Lorenzo* (C. 7), close to the *Colonne di San Lorenzo*, the most considerable vestige of Roman Milan. These 16 white marble Corinthian columns are of the 3rd cent. Mouldering, fire-scathed, shattered by violence, these relics contrast strangely with the bustle and vivacity of the street in which they stand. Modern antiquaries consider them as portions of the peristyle of the baths of Hercules; and the constructions

which can yet be traced in the adjoining Church seem to confirm this conclusion. The increased intercolumniation of the 8 columns on the l. is an irregularity found in the nearly contemporary palace at Spalato.

The ancient Church of San Lorenzo fell down in 1573. The interior was rebuilt in some degree upon the plan of *San Vitale* at Ravenna, and has 8 sides, 4 being filled by lofty arches enclosing recesses or galleries. The arches which fill the intervals are smaller—the lower Doric, the higher Ionic. A Doric cornice serves as the impost to the cupola, a regular octagon, having a window in each compartment. In a chapel behind the high altar is the white marble reclining effigy erected by Gaspare Visconti to Gio. Conti in 1538. On the opposite wall is an ancient slab-tomb. At the first altar on the rt. the pictures are by *Aurelio Luini*. On the rt. the basilica communicates with the octagonal Chapel of St. Aquilinus, founded by Ataulphus, King of the Goths and successor of Alaric, who aspired to the glory of being the restorer, not the destroyer, of Rome. In this chapel, which, excepting the cupola, is ancient, although entirely modernised on the surface, is the remarkable **Tomb of Ataulphus* (416), who married Galla Placidia, daughter of Theodosius the Great. It bears a considerable resemblance to that of his wife at Ravenna, and, like hers, is without an inscription, and of very plain workmanship. The monogram of Christ (with the descending dove over a cross), and a species of Runic knot, with two lambs, are the only ornaments. In the chapel are Christian **mosaics*, of the 6th cent. On the rt., Our Lord in the midst of the Apostles—a fountain gushes from His feet as an emblem of the living waters; on the l., Shepherds and their Flocks, and the Sacrifice of Isaac. It is thought that this part of the building was one of the chambers of the ancient baths. The shrine of St. Aquilinus is a rich specimen of pietra-dura work. The *entrance-door

of the chapel is of the lower empire, and covered with sculpture.

S. Marco (D. E. 4) was built in 1254. The 14th-cent. Gothic façade (restored in 1876) has a good marble round-arch entrance, above which, in brick niches, are statues—the central one of St. Mark. Over the two pointed windows are some curious low-reliefs in brickwork. The interior was modernised in 1690. It contains some paintings by *Lomazzo*; the best is the Madonna and Infant, with saints, in the 3rd chapel rt. Over the high altar is a rich circular tabernacle in the form of a Corinthian temple. In the vestibule opening out of the rt. transept are seven mediæval monuments in marble; one of Lanfranco Septala, first general of the Augustinian Order (1243), is attributed to *Balduccio* of Pisa. He is represented seated teaching amidst his pupils, his recumbent statue on the urn above. Another, with good sculptures, to one of the Aliprandi family (1344), on which the heads of the principal personages have been painted and gilt; and a third with a Crucifixion, and a professor teaching. The adjoining conventual buildings belonged to the Order of St. Augustine.

Sta. Maria del Carmine (D. 4, 5), originally Gothic (1446), was altered into Roman in 1660, and restored in 1835. It contains two ancient Lombard pictures, and a Madonna with SS. Roch and Sebastian in fresco, by *B. Luini*, 2nd chapel l. The Chapel at the end of the rt. aisle, incrustated with marbles and gilt stucco, contains on the wall a picture by *Camillo Procaccini*.

Sta. Maria presso San Celso (D. 8). According to tradition, St. Ambrose, on the spot on which he found the remains of SS. Nazarus and Celsus, placed a picture of the Madonna, who, on the 30th Dec., 1483, appeared there. The miracle drew so many persons to the small Church built in 1429 by Filippo Maria, that it was

resolved to enlarge it, and this was commenced in 1491 from the plans of *Bramante*, or his pupil *Giacomo Dolcebono*. In front is a handsome square court with five arches on each side, having Corinthian capitals in bronze. The front was carried on and altered in 1572 by *Martino Bassi*, and completed by *Galeazzo Alessi*, to whom the present design is principally due. Its sculptures are remarkable. The statues of Adam and Eve, and the reliefs of the Salutation, Adoration of the Magi, and Flight into Egypt, are by *Stoldo Lorenzi*, a Florentine; the rest are by *Annibale Fontana*, a Milanese. The capitals of the pilasters in the nave are of bronze. The rich organ over the entrance has statues of prophets on each side, by *Fontana*, and is supported by caryatides. Statues of the Apostles stand round the 12-sided cupola. Below, on the pilasters which support the dome, is a statue of St. John the Baptist, by *Fontana*, and two others, by *Lorenzi*. The 4th space is occupied by the altar of the Virgin, on which the miraculous painting is preserved. The altar is rich in silver and gold, the sculptures by *Fontana*. The high altar is adorned with precious marbles. The woodwork of the stalls is by *Taurini*. Beyond the 1st altar rt. is the Martyrdom of SS. Nazarus and Celsus, by *G. C. Procaccini*. The mother of San Nazaro was Perpetua, who had received the faith from St. Peter. The roof of the nave is richly decorated with sunken and gilt circular and octagonal panels. In the rt. transept is a fine *St. Jerome kneeling before the Infant Saviour, and a predella with some small pictures, by *Paris Bordone*. Behind the choir are the Baptism of Christ (4th chapel), by *Gaud. Ferrari*; St. Jerome, in the 6th, by *Calisto da Lodi*; and the Conversion of St. Paul, in the 7th, by *Moretto*. In the l. transept, the altar is an ancient sarcophagus, which contains the relics of S. Celsus. In the 1st chapel l. a good Madonna with SS. Roch and John Bapt. adoring the Child by *Borgognone*, and below it a Madonna by *Sassoferrato*.

Close to this is the ancient Church of *San Celso*. (See above.)

S. M. delle Grazie (B. 5), with its Dominican Convent (1464–93), was founded by Count Gasparo Vimercati, commander-in-chief of the ducal army. Lodovico il Moro and his wife Beatrice were liberal contributors to the building.

The front is a good specimen of Lombard style of brick, with ornaments of terra-cotta. The wide Gothic nave of seven bays with pointed arches, surmounted by a groined vault, is still grand. The cupola, attributed to *Bramante*, is covered with miserable modern *chiaroscuro*. In the 2nd chapel on the rt. is St. John the Baptist, attributed to *Francesco d' Adda*. In the 4th are some noble *frescoes by *Gaudenzio Ferrari*, unfortunately much injured. Three compartments, dated 1542, contain the principal events of the Passion. The vaulting of the chapel retains its paintings in their original full and vigorous tone. The Angels bearing the instruments of the Passion are very fine. *Gaudenzio* exerted his utmost skill in these paintings, expecting to have an order for the altar-piece, but *Titian* was preferred, his celebrated Saviour crowned with Thorns, now in the Louvre, having stood here. In the 5th chapel rt., a Crucifixion over the altar, and Angels on the vaulting, by *Carlo di Crema*; the roof of the last chapel on the rt., and the vaults of the choir, are by the school of *Leonardo da Vinci*. The Choir has some good intarsia work in the stalls. The high altar is a fine specimen of richly inlaid marble work. A highly decorated chapel in the l. aisle contains a good but injured fresco, probably by *Zenale*, with numerous portraits of the family for whom it was painted.

In the Sacristy, entered through the smaller cloisters out of the l. transept, are a series of presses (*Lo Scaffale*), painted by *B. Luini* or from his designs, with arabesques in imitation of inlaid wood (1500–1525). Gruner has

published beautiful illustrations of this painted work in chromo-lithography. Two deserted Cloisters, and the walls of the sacristy, are covered with portraits of celebrated Dominicans, and the 3rd with scenes of events in which the Order played a part, and the Glorification of St. Thomas Aquinas.

In the Refectory (9 to 3, 1 fr.; Sun. and Thurs. 12 to 3, free), entered by a gate to the W. of the Church, is the celebrated **Cenacolo*, or *Last Supper*, of *LEONARDO DA VINCI*. Perhaps no one work of art has had more written about it, and none has obtained higher praise. "This picture of the Last Supper has not only been grievously injured by time, but parts are said to have been painted over again. These niceties may be left to connoisseurs—I speak of it as I felt. The copy exhibited in London some years ago, and the engraving by *Morghen*, are both admirable; but in the original is a power which neither of those works has attained, or even approached."—*Wordsworth*.

It was begun in 1493, being among the first works which *Leonardo* executed under the patronage of *Lodovico il Moro*. According to *Vasari*, *Leonardo* told the Duke he must leave the head of the Saviour imperfect, because he could not realise his conception of the celestial beauty it ought to possess: but this head is one of the finest portions of the whole. *Leonardo* employed 16 years upon the work; but he used a new process, which proved its ruin. The ground is plaster, impregnated with mastic or pitch, melted in by means of a hot iron. This ground he covered with a species of priming, composed of a mixture of white-lead and some earthy colours, which took a fine polish, but from which the oil-colour flaked off.

The materials with which the wall was built was of a very bad quality, rendering it susceptible of injury from damp. As early as 1500 the Refectory seems to have been flooded, owing to its low situation. The vicinity of the kitchen smoked the painting, which

exhibited early symptoms of decay. Armenini, who saw it about 50 years after it was painted, said it was then half spoiled; and Scaneli, who saw it in 1642, speaking hyperbolically, observed that it was then difficult to discover the subject. In 1652 the friars, wishing to enlarge the door, cut away Christ's feet and those of some of the Apostles, and, by shaking the wall in cutting it away, brought off parts of the surface. In 1726, *Belotti*, an indifferent artist of much pretension, who painted the fresco over the door of the Church, persuaded the friars that he was possessed of a secret method which would entirely restore the faded painting. He concealed himself behind planks, and painted it all over. In 1770, *Mazza*, a wretched dauber, was employed to go over the whole of it again. The three heads, however, to the extreme rt. of the spectator escaped, in consequence of the outcry which the proceeding raised.

When Napoleon was at Milan in 1796 he visited the Refectory, and ordered that the spot should be exempted from being occupied by the military. This order was disobeyed, and the room was employed as a cavalry stable, and afterwards as a hay magazine. The door was then for some time built up, in order effectually to exclude the military. In 1800, owing to the drain being blocked up, the rain falling for 15 days, the Refectory was flooded to a considerable depth. In 1801, Bossi, secretary of the Academy, had it reopened; and in 1807 the Viceroy Eugène caused it to be repaired and drained, and everything done which might in any way tend to preserve the remains of the painting.

The late Professor Phillips, R.A., in 1825 "examined its condition with careful and minute attention, and could with difficulty find a portion of its original surface.

"Till this time all paintings on walls had been wrought in fresco; but oil paintings, which had become known and practised in smaller works, better suited Da Vinci's mode of proceeding,

as it admits of retouching or repainting: and, unfortunately, he adopted it here. At the present time, little or nothing, it may be said, remains of Leonardo, save the composition, and the forms generally.

"Of the heads, there is not one untouched, and many are totally ruined. Fortunately, that of the Saviour is the most pure, being but faintly retouched; and it presents even yet a most perfect image of that divine character."—*Phillips' Lectures*.

"That part which is to the right-hand of the large dish, under the figure of our Saviour, including an orange, a glass of wine, a portion of two loaves, and a large piece of the tablecloth just about and under these objects, are, in my opinion, the only part of this great work which have been untouched. These parts have all the beauty of finish to be found in Da Vinci's oil pictures."—*J. C. H.*

"The figure of Christ forms the centre; He sits in a tranquil attitude, a little apart from the others; the disciples are ranged three and three together, and they form two separate groups on each side of the Saviour. These four groups in their general treatment indicate a certain correspondence of emotion and a harmony in movement, united, however, with the greatest variety in gesture and in the expression of the heads."—*Kugler*.

The figures of the Apostles are thus placed:—The standing figure to the extreme left of the spectator is St. Bartholomew; then St. James the Less, St. Andrew, Judas, St. Peter, St. John. To the rt., St. Thomas (with the forefinger raised), St. James the Greater, St. Philip, St. Matthew, St. Thaddeus, St. Simon. "The well-known words of Christ, 'One of you shall betray me,' have caused the liveliest emotion, The two groups to the left of Christ are full of impassioned excitement, the figures in the first turning to the Saviour, those in the second speaking to each other; horror, astonishment, suspicion, doubt, alternate in the various expressions. On the other hand, stillness, low whispers, indirect ob-

servation, are the prevailing expressions in the groups on the right. In the middle of the first group sits the betrayer, a cunning sharp profile: he looks up hastily to Christ, as if speaking the words, 'Master, is it I?' while, true to the scriptural account, his left hand and Christ's right hand approach, as if unconsciously, the dish that stands between them."—*Kugler*.

At the opposite end of the Refectory is a very large and well preserved fresco of the Crucifixion by *Montorfano* (1495). It contains a great number of figures grouped without any confusion.

S. M. della Passione (G. 6) was built in 1485. The fine cupola (160 ft. high) was raised in 1530, from the design of *Solari*. The front (1692) is heavy and overloaded: upon it are fine high-reliefs of the Scourging, Crowning with Thorns, and Entombment. The nave has eight chapels in each aisle. In the 6th chapel rt. is a picture attributed to *Luini*—Christ among the Doctors. Opposite is a Flagellation, by *Cam. Procaccini*. In the rt. transept is a Crucifixion, by *G. Campi*; the roof above it is painted in fresco, by his brother *Antonio*: near this is the *tomb of two of the Biraghi family, founders of the Church—Daniel, Bishop of Mytilene, on the urn above, Francis below, by *Andrea Fusina* (1495), an almost unknown Lombard artist. *Cicognara* says, "Its general proportions, the grace of its ornaments, the beauty of the several parts, are all in the best taste and utmost elegance." 6th chapel l., Christ going to Calvary—school of *L. da Vinci*. In the l. transept is a *Last Supper by *Gaudenzio Ferrari*, and Christ in the Garden, by *Salmeggia*. The Flagellation, Resurrection, and the long pictures on the pilasters of the high altar are also by him. Much expense has been bestowed upon the high altar; the ciborium is of *pietra dura*; and behind it is a Deposition, almost a miniature, upon marble, by *Camillo Procaccini*. In the apse is a *Pietà, by *B. Luini*. The doors of the organ

are painted in *chiaroscuro* by *Crespi* and *Carlo Urbino*. By *Crespi* also are the small pictures of the Four Doctors of the Church, and the Passion scenes on the great pillars. The fine *Sacristy* has ceiling paintings of saints and prelates of the Order by *Borgognone*.

The adjoining Convent of Passionists has, since 1808, been occupied by the *Conservatorio di Musica*, the most celebrated training-school in Italy for theatrical music.

***San Maurizio**, or the Monastero Maggiore (C. 5, 6), so called on account of its rich endowments as well as the numerous privileges bestowed upon it by King Desiderius and the Emperor Otho, is said to stand upon the site of a temple of Jupiter, and to have been one of the three buildings exempted by Barbarossa from the general destruction of Milan. Of the building of that early period, however, few traces remain, except in the two towers, the one round, the other square (used as prisons for some of the Lombard martyrs), which are embellished with some coarse paintings and niches. A fragment of Roman wall was discovered in the monastery. The present construction is chiefly the work of *Dolcebuono* (1497–1506), a pupil of *Bramante*; the front is by *Perovono* (1565). The interior is divided into two parts by a screen reaching to the height of the upper cornice. The half which serves for public worship is arranged in the same manner as the inner church, which belonged exclusively to the monastery. Great elegance of proportion is displayed in a series of galleries, forming a kind of triforium above a row of small chapels. The partition screen is painted in fresco by *Luini*. In the two lower compartments on each side of the high altar are female saints, with angels bearing torches between; above in lunettes are kneeling portraits of the founders with their patron saints, and, still higher up, the martyrdom of St. Maurice and St. Sigismund. Between the latter the Assumption of the Virgin, with numerous figures, round

her empty tomb. The 1st chapel rt. is painted by *Gnocchi*; the 2nd has SS. Roch, Lawrence, and George, and *Putti* on each side of the modern barbarous altar, with bunches of fruit attributed to *Luini*; the *3rd chapel is entirely painted by *Luini*, representing Christ bound to the column between St. Catharine and St. Stephen, and the founder of the chapel kneeling before the former; on the side walls her Martyrdom, and on the vaults angels bearing the instruments of the Passion. In the 2nd chapel l. is St. Stephen, by *Aurelio Luini*; in the 3rd, the Birth and Martyrdom of St. John the Baptist, with the Baptism in the Jordan, by the same painter; and in the 4th, a Descent from the Cross, by pupils of *B. Luini*. The choir is entered by a door l. of the high altar. The lower part of the screen has been converted into a chapel; in the lunettes are *paintings of Christ mocked, His Crucifixion, and Deposition; and on the side walls, our Saviour in the Garden, with the sleeping Apostles, through which a door has been barbarously cut, and the Resurrection, almost invisible—admirable works of *B. Luini*; the Almighty with the Evangelists, and Angels singing, are by *Borgognone*, as also the beautiful half-figures in the gallery that runs round the church. The lunettes on the upper part of the screen have the Last Supper, Baptism in the Jordan, and Resurrection, all seen with difficulty. The gallery is covered with beautiful arabesques and paintings.

San Nazaro (E. 7), a basilica founded by St. Ambrose (A.D. 382), and dedicated to the Apostles, was burnt in 1075, rebuilt, and afterwards enlarged by San Carlo, and furnished with its two principal chapels in 1653.

The vestibule is the sepulchral CHAPEL OF THE TRIVULZI, by *Girólamo della Porta*, and contains eight sarcophagi with figures as large as life, in the armour and costume of the times.—Antonio (1454), the father of the great Trivulzio, who, upon the

death of the last Sforza, turned the dubious scale in favour of the Visconti.—The great Gian Giacomo (1518), Marquis of Vigevano, his laurel-crowned head pillowed upon his corslet, with the inscription “Johannes Jacobus Magnus Trivultius, Antonii filius, qui nunquam quievit quiescit, tace.” This was the Trivulzio who, banished from Milan, returned at the head of the French army, and was the main cause of the ruin of his country. Those who had profited by his treason respected him not: the old warrior died broken-hearted, at the age of 80, and was buried in France. He was the founder of the chapel, as appears from an inscription yet remaining.—The two wives of the Marquis, Margherita Colleoni (1488), and Beatrice d’Avalos, sister of the Marquis of Pescara.—Gian Niccolò (1512), the son of the Marquis; as zealous as his father in the interests of France.—Paola Gonzaga, his wife; Ippolita, Luigi, and Margherita—maiden, boy and infant, his children, all lying side by side; and, lastly, Gian Francesco (1573), his son, who served both Francis I. and Charles V., changing sides as was most convenient.

The Church, in the form of a Greek cross, is said to have been designed by *Bramante*. The first chapel on the rt. has a small but beautiful stained glass window, said to have been designed by *Lucas van Leyden*. In the rt. transept there is a Presentation by an unknown painter, with some lovely faces. A very remarkable *fresco in six compartments, representing scenes in the life of St. Catharine, in an oratory, opening out of the N. transept, was executed by *Bernardino Lanini* in 1546. In the principal compartment on the rt. he has introduced his portrait between those of Gaudenzio Ferrari and Della Cerva. In the same Chapel is a curious gilded wooden group of the Adoration of the Magi, and opposite the door a good window.

S. Paolo (D. 7) has a row of Corinthian pilasters above Doric half columns, projecting from the wall, designed by *Alessi*. The front has

a relief over the door of the Conversion of St. Paul, and two long perpendicular compartments with emblems, beautifully executed. The interior is divided transversely by a screen, as at S. Maurizio, rising as high as the cornice, the further part having been occupied by Augustinian nuns called the Angeliche.

San Pietro in Gessate (F. 6) is so called from the Gessate family, who here founded a convent for the order of the Umiliati. The interior has five pointed arches supported by monolith columns of grey granite. The groined roof preserves its Gothic style unaltered. The Choir dates from 1640. In the 3rd chapel on the rt. is a Madonna from Luini's school. In the 4th *D. Crespi* painted the S. Mauro, to whom persons afflicted with sciatica perform pilgrimages. The actions of the saint on the side walls are by *Moncalvo*. The 15th-cent. frescoes in the 2nd chapel on the l., representing the Marriage and Death of the Virgin, are attributed to *B. Zenale* and *B. da Treviglio*. In this chapel is an Adoration of the Magi, signed "Caravag. pinx. 1609," the year of the painter's death. Two of the Kings seem to be portraits. At the altar of the 3rd chapel on l., a Madonna, in the centre of an Ancona, is by *Bramantino* or *Vincenzo Foppa*. Some 15th-cent. frescoes attributed to *Zenale* or *Bernardo da Treviglio* have been discovered in the l. transept. Near the high altar is the recumbent effigy of Senator Grifo (1493), with drapery of red marble. The monastery was erected in 1509, and is in the style of *Bramante*: it has two cloisters, with Doric columns, and arches with a frieze of brick. It is now used as an Orphan Asylum.

San Satiro (D. 6), nearly surrounded by houses, a very graceful building by *Bramantino*, was originally built by Archbishop Anspertus in the 9th cent. to the memory of St. Satyrus, brother to St. Ambrose. All that remains of this date is the chapel in the l. transept, with four larger and several smaller

columns of different materials and dimensions, taken from earlier buildings. The present Church was built in 1477-1523. The front was restored in 1871. It was intended to be in the form of a Latin cross; but, from the space being occupied by the adjoining street, the choir is wanting and its place is supplied by an illusive perspective painted on the wall. This painting is as old as the Church, but has been retouched. At the altar two angels in white marble support the corners, and above are two figures in terra-cotta, glazed white. Over the altar of the l. transept is a *Pietà* (curtained) in coloured terra-cotta, by *Caradosso*. Opening out of the Sacristy on the rt., is an elegant octagonal *Baptistery, by *Bramante*, restored in 1857. It has an arcaded gallery, and eight circular lights in the cupola. The beautiful reliefs, arabesques, and sculptures, in bronzed stucco, are by *Caradosso*.

San Sepolcro (D. 6) retains its ancient towers of the 11th cent.; the rest is modern. Over the door is a *Pietà* in fresco by *Bramantino*, but it is so shut up in glass and grating that it is difficult to examine it. In the rt. transept are some figures larger than life in coloured terra-cotta, representing Pilate and the Crowning with Thorns, and in the l. transept the Washing of Feet. At the altar are saints and angels, in white and glazed earthenware. In the sacristy is a picture by *Gian Pedrini*. This Church belonged to the Oblati, a body of priests founded by San Carlo, in order that they might, by stricter lives and more exemplary performance of their duties, check the Protestant Reformation. Near the door is the statue of Card. Federigo Borromeo, by *Corti*, a good modern work. It represents the founder of the museum and library, one of the great benefactors of Milan.

S. Simpliciano (D. 4). St. Ambrose erected a chapel here, and S. Simplicianus deposited in it the bodies of Sisinius, Martirius, and Alexander. The Milanese, when they defeated

Barbarossa at Legnano, believed that they were assisted by these martyrs, and that three doves, flying from their altar, perched upon the mast of the Caraccio. In consequence of this a fine Lombard Church was built, which, having been modernised in 1582, was restored in 1871. On the vault of the choir is a Coronation of the Virgin in fresco, by *Borgognone*, a remarkable work for the simplicity and grace of the figures, but much injured. The rest of the interior has been completely modernised. Over the high altar is a good tabernacle, with a statue of the patron saint.

S. Stefano in Broglio (E. F. 6), a very ancient basilica, rebuilt by Abp. Visconti, the successor of San Carlo, completed by Card. Federico Borromeo, and judiciously restored in 1829. Near the entrance, on the pavement of the Nave, is a small oblong grating bearing the Scourge and pastoral staff of St. Ambrose, and a circle, supposed to indicate the spot where Galeazzo Maria Sforza was slain on Dec. 26, 1476, by three young Milanese noblemen, Visconti, Lam-pugnani, and Olgiati.

San Vittore al Corpo (B. 6). According to the tradition, an early convert, the Senator Oldanus, had two sons, Portius and Faustus; the latter built the basilica which was incorporated afterwards in the Ambrosian Cathedral. The former built this Church, from him called *Basilica Porziana*. It was the scene of the Emperor Theodosius' repulse by St. Ambrose, and of the introduction of the *canto alterno* of the Ambrosian rite. It was rebuilt in 1560 by the Olivetans, from the designs of *Alessi*. The interior is splendid. The vaulting is divided into compartments of raised work, foliage and figures, within which are paintings of saints, martyrs, and angels. St. John and St. Luke, in the cupola, were painted by *D. Crespì*; the other Evangelists and the Sibyls are by *Moncalvo*. The paintings in the choir are by *Salmeggia*—St. Bernard, and St. Victor the patron saint, *N. Italy*.

on horseback, the horse leaping forward with much effect. On the site of this Church St. Victor suffered martyrdom. He was a soldier in the army of the Emperor Maximinian, by whose command he was tortured and beheaded, A.D. 303. Another painting by *Salmeggia* represents Sta. Francesca Romana with her angel. In the 6th Chapel on the rt., with black marble columns, are sepulchres of the Arese family. The walnut-wood stalls of the choir carvings represent events in the life of St. Benedict (17th cent.). The Sacristy is a fine room, with good wood carvings and several pictures, of which the best is the Martyrdom of St. Victor, by *Camillo Procaccini*.

PUBLIC BUILDINGS.

THE ROYAL PALACE (*Palazzo della Reale Corte*) is entered from the street of the same name, which runs due S. from the rt. transept of the Cathedral. (Visible from 10 to 4.) It stands on the site of a great building erected by Azzo Visconti about 1330, which in its time was one of the finest palaces in Italy. Giotto decorated it with paintings. After several partial demolitions it was entirely removed towards the close of the last cent., except the Church of San Gottardo, which stood within it. The present building, erected in 1771, was the residence of the viceroys under the Austrian rule, and of Eugene Beauharnais under Napoleon I. It contains many modern frescoes. The show parts of the palace worthy of mention are the following:—*Saloon*: Night and Morning, by *Martin Knoller*, a Tyrolese. *Salle-à-manger*: ceiling, the Four Seasons, by *Traballesi*. *Small Dining Room*: a very elegant cabinet, with medallions in chiar-oscuro. *Sala di Presentazione*: ceiling by *Appiani* and *Hayez*—Jupiter and Mercury. *Sala di Udienza*: ceiling by *Appiani*—History inscribing the deeds of Napoleon upon the shield of Minerva; in the angles, the quarters of the globe. *Royal Throne Room*: by *Appiani*—the Apotheosis of Napo-

leon, he being represented as Jupiter upon an eagle. *Present Throne Room*: Marriage of Napoleon and Maria Louisa, by *Hayez*. *Ball Room*: the Coronation of the Emp. Ferdinand as King of the Lombardo-Venetian kingdom, also by *Hayez*. The *Great Ball Room* is a splendid old-fashioned apartment. Its principal feature is a gallery supported by caryatides, executed by *Calani*, an artist from Parma. They are cleverly varied. *Small Ball Room*, a hall supported by ranges of columns, is lighted by 3000 candles, and contains one of Canova's busts of the first Napoleon.

The *Villa Reale* (F. 4), facing the Giardini Pubblici, was built by Leopold Pollak in 1793 for General Belgiojoso. It afterwards came into the hands of the Government, and is now a Royal residence. It contains, amongst other works of art, frescoes of *Luini* transferred to panel, and brought from the Casale della Pelucca, near Monza.

The *Arcivescovado*, or Archbishop's Palace, at the S.E. corner of the Cathedral, was re-erected under Carlo Borromeo in 1570 by *Pellegrini*. It can be visited between 11 and 3, and contains a collection of paintings bequeathed to the see by Cardinal Monti, and increased by his successors, some of which have been transferred to the Brera Gallery. Entrance from the E. side. Cross the Court, ascend two flights of stairs, and ring at a door on the left. The best pictures are:—*Bordone*, Virgin and Child, with SS. Joseph, Ambrose, and the donor.—*Campi*, Descent from the Cross.—*Guercino*, small Beheading of St. John, and Judith, both on slate.—*Gian Pedrini*, small Virgin and Child.—*Procaccini*, Raising of Lazarus, in grisaille.—*Titian* (attributed), Sketch of a man's head, and small portrait of Julius II.

The *Palazzo del Broletto* (D. 5), an extensive building with two Courts and colonnades, was built for the celebrated Count Carmagnola in 1415, and now contains Public Offices.

The *Palazzo degli Archivi* is the large square building on arches which stands in the *Piazza de' Mercanti* (D. 6). The upper portion serves as a depository for the Notarial archives of the city, while the arched space below, restored and enclosed in glass (1854), serves as the general rendezvous of the mercantile community. This building was the *Palazzo della Ragione*, where in earlier times, the magistrates of the commonwealth of Milan assembled, and where the ducal courts of justice sat in after times. It was begun in 1228 by the Podestà Aliprandi, and completed in 1233 by his successor, Oldrado Grosso di Tresseno, who is represented on the S. side in full armour, mounted on his steed. The inscription recounts his good and doughty deeds in extirpating heresy:—

Qui solium struxit, Catharos ut debuit uxit.

The Cathari here mentioned were Manichean sectaries, whose name, corrupted into *Gazzari*, was transformed by the Germans into *Ketzer*. The last word should be *ussit*; but the author of the inscription took the poetical licence of altering it into *uxit*, in order to rhyme. On the archivolt of the second arch on the N. side is a mysterious figure, which belonged to a much older structure, and was thus preserved in the 13th cent., out of respect for its then remote antiquity. It is that of the *half-fleeced* or *half-fleecy* sow, by whose augury *Mediolanum* was founded, and from which the city is supposed to derive its name (In medio lanæ). Belovesus the Gaul was guided to place his settlement, just as the sow and thirty young pigs settled the site of Alba.

The *Loggia degli Osii*, on the S. side of the square, is so called from the family who defrayed much of the expense of the structure, which was begun in 1316. From the balcony, or *ringhiera* in front, the assent of the citizens was asked by the Podestà to the acts of Government, and the sentences passed upon criminals were proclaimed: the shields on it are of

the Visconti Sforza. A row of armorial bearings on either side decorate the façade, being those of the quarters of the city. The architecture is Italian Gothic, in black and white marble. The adjoining Renaissance building is the ancient *Scuola Palatina*, now converted into an office for mortgage deeds; in front of it are statues of Ausonius and of St. Augustine; it formerly belonged to the doctors of civil law. On the opposite side of the Piazza is the old

Palazzo della Città, or, Town Hall, built by Pius IV. about 1564. The interior has some tolerable paintings of the 17th cent. The statue of St. Ambrose, standing before it, occupies the place of that of Philip II. of Spain, which was converted into Brutus in 1797, and destroyed during the riots of 1813. The lower part of one of the wings has been fitted up as the *Borsa* or Exchange. It contains a monument to *Cavour*, with a good bust, raised by the merchants of Milan. In the other wing is the Central Telegraph Office. The clock tower was erected by Napoleone della Torre in 1272, and restored in 1873.

Palazzo del Municipio, or *Pal. Marino* (E. 5), in front of the Scala Theatre, built towards 1560 for the Genoese *Marino*, by *Galeazzo Alessi*. The front towards the Church of S. Fedele, and the Court, are remarkable. The Council Chamber was restored by *Colla* in 1872.

At the corner of the Piazza della Scala is the *Banca Nazionale*, and further N., in the Via Monte di Pietà, the *Cassa di Risparmio* or Savings Bank, a handsome building, by *Balzarotti* (1871). The *Palazzo Bagatti-Valsecchi*, a very interesting reproduction of an ancient building, is in the Via Meravigli (D. 5).

PICTURE GALLERIES.—MUSEUMS.

****BRERA (D. 4).** The *Palazzo delle Scienze e delle Arti* was built in the 12th cent, on the "Brera," or meadow

land outside the city, for the order of the *Umiliati*, some of the principal members of which having conspired against the life of San Carlo Borromeo, it was suppressed in 1571, and served as a College of Jesuits until 1772. The present very extensive buildings, erected in 1651, contain a Chapel, the apartments occupied by the "Reale Accademia," the Schools of various branches of the fine arts, apartments for the "Reale Istituto delle Scienze," a Gallery of Paintings, or *Pinacoteca*, the Library, a rich Collection of medals and coins, Chinese MSS., &c. On the ground-floor is a *Gallery of Sculptures* and Antiquities, and adjacent a small Botanic Garden.

In the great court have been erected *Statues of Verri*, the political economist, by *Fraccaroli*; of *Cavallieri*, the mathematician, by *Labus*; of the Marquis *Cagnola*, the architect, by *Cacciatori*; of *Grossi*, the historical novelist, by *Vela*; and of Count *Castiglione*, an eminent orientalist, by *Galli*. A bronze Statue of the first Napoleon, cast in 1810, from the designs of *Canova*, and intended for the Arco della Pace, stands in the centre of the court. In the *Piazzetta* to the S. is a large Statue of *Francesco Hayez* (1890). On the stairs leading to the Library are busts of *Oriani* the astronomer and others, and statues of the jurist *Beccaria* (1794), by *Marchesi*, and of the rhetorician *Parini*, by *G. Monti*; and in the corridor on the upper floor, which runs round three sides of the building, busts of *Monti*, *Manzoni*, and other Milanese celebrities. Out of the S.E. corner of the upper corridor opens

The *PINACOTECA* (open daily, 9 to 3 in winter, and until 4 in summer; admission, 1 fr.; Sundays and holidays 12 to 3, gratis; catalogue 1 fr. 50 c.). It contains nearly 600 paintings, and occupies 24 rooms.

The following alphabetical list is intended as a selection of the best works for the assistance of travellers whose time is limited. The Art Student, who proposes to devote some days to an examination of the paintings, will

doubtless provide himself with a Catalogue.

The stranger's attention is particularly invited to the works of the North Italian School, especially *Luini*. The most celebrated picture here is the "Sposalizio" of Raffael. The very important *Frescoes* by early Lombard masters are in the Corridor near the entrance. Some of them have been sawn from their places, and others transferred to canvas. The following are most worthy of notice:—

B. Luini. The Madonna and Child—The Virgin and St. Joseph—St. Anna and the Presentation of the Virgin—Angels—Man's profile—*Madonna enthroned, with S. Antonio Abate, St. Barbara, and a little angel (1521)—*S. Catarina borne to the tomb by angels—Meeting of St. Anna and St. Joachim.

Bramantino (Suardi), Madonna, Child, and two angels—Sacrifice to the god Pan (No. 57), here attributed to *Luini*.

School of Bramantino, Madonna, Child, and a nun.

Gaudenzio Ferrari, Adoration of the Magi—St. Anna.

Borgognone, Virgin and Child, with two angels.

OIL PAINTINGS.

Albani:

326. Dance of Cupids.

Bellini (Gentile):

168. *St. Mark preaching at Alexandria in Egypt: remarkable for its size, as well as for the variety of figures and costume; in the background a large edifice in the style of a Mosque at Constantinople. The camels and camelopard are reminiscent of the painter's journey in the East. "Begun in 1506, and completed after Gentile's death of his brother Giovanni. In the crowd of listeners may be distinguished the elder (Gentile) clothed in gold brocade; the younger (Giovanni) opposite in a crimson robe."—K.

Bellini (Giovanni):

284. *Pieta, "a work of profound

and touching feeling, with a passionate and truthful expression of grief in the head of the Virgin, which has never been exceeded in Italian art."—K.

261. Virgin and Child.

297. *Virgin with the Infant in a landscape (1510).

Bellotti (Canaletto's pupil):

352. Landscape.

Boccaccino da Cremona (1532):

426. Virgin and Child in glory; SS. Jerome, Bartholomew, John Bapt., and a Carmelite below.

Bonifazio Veneziano:

214. *Supper at Emmaus.

Bonifazio Veronese:

209. *The Finding of Moses, an excellent specimen of the master, and a curious example of the Venetian manner of treating a sacred story. Ladies and cavaliers, with pages, dwarfs, dogs and monkeys, picnicing, playing on instruments, and love-making in a garden.

Bordone (Paris):

241. St. Dominic presented to the Saviour by the Virgin.

212. Baptism of Christ.

Borgognone (1522):

66. St. Roch.

75. *Assumption and Coronation of the Virgin; below are the Apostles, with SS. Ambrose, Augustine, and others.

Campi (Guilio):

224. The Virgin adoring the Infant, with St. Francis and other Saints.

Carpaccio:

288. St. Stephen disputing with the Doctors.

307. Presentation of the Virgin.

The Betrothal of the Virgin.

St. Stephen.

Cima da Conegliano:

191. SS. Peter Martyr, Nicholas, Augustine, and an angel tuning his lute, "noticeable for the great beauty of the landscape and the fine modelling of the heads."—K.

*SS. Peter, John Baptist, Paul, and a little angel.

289. St. Luke, the Virgin, SS. John Baptist, and Mark.

286. SS. Jerome, Nicholas of Tolentino, Ursula, and another saint. Both the last on gold ground.

303. S. Giustina, a Pope, and a Bishop.

Corradini (Fra Carnevali) :

187. *Virgin and Child, with portrait of Federigo da Montefeltro, Duke of Urbino, in profile, kneeling. [Partly by *Pietro della Francesca*, or at any rate executed in his studio. "The head of the kneeling Duke has been entirely repainted."—*K.*]

Costa (Lorenzo) :

Adoration of the Magi (1479).

Crivelli (Carlo) :

283. Virgin and Child, with SS. Peter, Dominic, Geminiano and Peter the Dominican.

294, 295. Groups of Saints.

193. Virgin and Child enthroned.

Domenichino :

Virgin and Child enthroned, with SS. John Evan., Petronius and angels.

Dosso Dossi :

333. St. Sebastian tied to a tree ; "finely modelled and coloured."—*K.*

Ferrari (Gaudenzio) :

107. Martyrdom of St. Catharine—"pompous, and not pleasing, except in the principal figure."—*Cic.*

Foppa :

76-80. Five single figures of Saints.

81. Virgin and Child, with Angels.

71. St. Sebastian (fresco), finely coloured, original, and powerful.

**Francia (Francesco) :*

334. Annunciation in a Landscape.

Francia (Giac.) :

175. Madonna and Saints.

Fyt (Jan) :

370. Dead Game and two Cats (1650).

Garofalo :

Deposition from the Cross (1527).

Gentile da Fabriano :

159. Coronation of the Virgin, on gold ground, signed, but very poor.—*K.*

274, 379. SS. Jerome and Dominic, single figures.

Giotto (doubtful) :

272. *Virgin and Child, part of a triptych. The wings are at Bologna.

Guercino :

457. SS. Clara and Catharine.

465. The Virgin, SS. Joseph and Teresa.

331. *Abraham, Sarah, Hagar, and

Ishmael ; a picture much admired by Lord Byron.

Lanini (Bernardino) :

109. Virgin and Child, with SS. Martha, Joseph, and others.

Leonardo da Vinci :

267. *Head of our Lord, a design in black and red chalks, believed to be a study for the head in the celebrated *Cenacolo*, much retouched.

Liberale :

315. St. Sebastian, with an interesting architectural background, "one of his best works."—*K.*

Lorenzo Lotto :

244. Pietà.

253, 254, 255. Three fine portraits.

Luca Longhi :

479. Virgin and Child, with SS. Paul, Anthony of Padua, and a little angel.

Luini (B.) :

265. *Virgin and Child, in front of a trellis of leaves and flowers.

Mantegna (Andrea) :

264. *Ancona, in 12 compartments ; St. Luke writing in the centre ; beside him, SS. Benedict, Prosdócimo, Giustina, and Scolastica. Above, four Saints (half length), and Christ bewailed by the Virgin and St. John (1454).

273. Pietà ; in distemper ; singular and forcible effect of foreshortening, executed with great power.

Virgin and Child, with Cherubs.

Marco da Oggiono :

99. Virgin and Child, with SS. John Bapt. and Paul.

Martini da Udine (Giovanni) :

173. St. Ursula and her Virgins ; interesting for the relief (1507).

Mazzola (Filippo) :

182. Excellent portrait of a man with red hair.

Montagna :

167. Virgin and Child, with 251, SS. Andrew, Sigismund, King of Burgundy, Ursula, Monica, and three angels (1499). "One of his finest works—all very dignified and noble figures."—*K.*

Moretto :

206. *Madonna and Child, with SS. Jerome, Antonio Abate, and Francis.

259. SS. Clara and Catharine,

251. St. Jerome and an Apostle.

235. St. Francis of Assisi.

239. *The Assumption.

Morone (Francesco):

296. Virgin and Child, with SS. Nicholas and Zeno (1532).

Moroni (Giov. Battista):

214. Portrait of Antonio Navagero, podestà of Bergamo (1565).

Oggiono:

Reduced copy of Leonardo's Cenacolo.

Niccolò da Foligno:

Virgin and Child, with Angels (1465); "an example of his tender manner, without exaggeration or grotesqueness."—*K.*

Palma Vecchio:

172. Adoration of the Kings, with St. Helena; "probably his last work, finished by his imitator *Cariani*."—*K.*

Palmezzano (Marco):

185. Virgin and Child, with SS. John Baptist, Peter, Dominic, and Mary Magdalene (1493).

178. Coronation of the Virgin, with SS. Benedict and Francis, kneeling.

Pietro da Cortona:

402. Madonna and Child, with four Saints (signed).

Poussin (Gaspar):

401. A landscape, with the young Baptist.

Previtali:

304. Transfiguration, with a good landscape.

Raphael:

266. Sketch, in sepia, of a group of Archers, on paper. At the bottom is written, probably by Raphael, the name of *Michello Angelo Bonarota*. This is thought to be the original sketch for the fresco now in the Borghese Gallery at Rome.

270. *The "Sposalizio," or Marriage of the Virgin, painted for the Church of S. Francesco, at Città di Castello. It is in the artist's early style, and is little more than a copy of a picture by his master Perugino, now in the Museum of Caen; but in it "Raphael goes far beyond the composition of his school: the most perfect symmetry is picturesquely relieved by the most beautiful contrasts."—*Cic.* Signed, **RAPHAEL URBINAS, MDIII.**, on the

frieze of the circular temple in the background. Behind Mary is a group of the virgins of the Temple; near Joseph are the suitors, all portraits, one of whom breaks his barren wand—that which Joseph holds in his hand has blossomed into a flower, which, according to the legend, was the sign that he was the chosen one. This lovely painting has been much improved by removing the old varnish; many fine details, both of design and colouring, concealed by years of neglect, have been brought out, some of which escaped Longhi in his celebrated engraving of it, especially the delicate landscape in the background, which may also have been a little over-restored.

Rembrandt:

449. Lady's portrait in his early manner (1632).

Reni (Guido):

324. St. Paul reproving St. Peter.

Rondinelli:

177. St. John the Evangelist appearing to Galla Placidia.

Rosa (Salvator):

391. A forest, with St. Paul the hermit.

Santi (Giovanni):

188. Annunciation, interesting as a work of Raphael's father; "of his early time, harsh in drawing and colour, and of no great merit."—*K.*

Sassoferrato:

415. Virgin and Child.

Savoldo:

234. *Virgin and Child with SS. Peter, Paul, Jerome, and Dominic—the masterpiece of this rare painter.

Sesto (Cesare da):

263. Virgin and Child.

Solari (Andrea) da Milano:

280. Man's portrait; admirable.

106. Virgin and Child, SS. Joseph, Jerome, and two cherubim (1495).

Signorelli (Luca):

262. Scourging of Christ.

Stefano da Ferrara:

179. Virgin and Child, with four Saints, "one of the best old Ferrarese pictures existing."—*Cic.* "His only known work."—*K.*

Tintoretto:

217. Pietà.

230. SS. Helena, Macario, Andrew, Barbara, and two worshippers; "one of his best works."—K.

Titian :

248. St. Jerome in the Desert; "a specimen of grandeur in a single figure; one of the maturest efforts of his brush, where the splendid treatment of the wild landscape, in which the half-nude old man is the solitary habitant, has a solemn weirdness of effect unequalled in Art."—K.

Vandyck :

442. Virgin and Child, with St. Anthony of Padua.

446. Portrait of a young lady in black.

Veronese (Paolo) :

220. Adoration of the Magi, with the Four Latin Fathers on the wings.

227. *SS. Antonio Abate, Cornelius as Pope, and Cipriano, with a page and an acolyte; "a picture of peculiar splendour and originality."—K.

213. *Supper in the house of the Pharisee.

Marriage at Cana.

Vivarini :

162. Virgin and Child, with six Saints, and an Abbot praying.

Viti (Timoteo) :

10. *Virgin and Child between SS. Crescentius and Vitalis, in tempera, damaged, but most interesting; long ascribed to Raffael, who was, however, only twelve years old when this picture was painted (1495).

Zenale (Bernardo) :

87. Virgin and Child, with the four Doctors of the Church. Duke Lodovico il Moro, his wife Beatrice, and their children are introduced into this interesting old picture. [By *Bernardino dei Conti*, "a grand and imposing work."—K.]

The pretty Statue of the *Leggitrice*, or Reading Girl, by *Magni*, is a replica of that so much admired at the London Exhibition in 1862. In the same room is a good Ishmael.

A series of halls surround the outer portico, and contain casts of ancient and modern statues, the prize groups, and paintings, crowned by the Academy of Fine Arts; some cartoons by

Guido, *Ag. Caracci*, *Donato Creti*; and some modern portraits, including Marino Faliero, Cavour, Rossini, and Manzoni, by *Hayez*, and a landscape by the late *Massimo d'Azeglio*. A monument to Longhi, the engraver, and another to Appiani, with his bust.

At the end of the 20th room is Canova's bust of a Vestal; beside it the Three Graces in relief, by *Thorwaldsen*. 21st room, Bertini's statue of a Writing Girl, with some modern pictures.

In the 24th room is Marchesi's bust of Leonardo da Vinci. Also a collection of studies of animals and groups of peasants, by *Francesco Londonio*, (18th cent.), presented to the gallery by his grand-nephew.

The *Galleria Oggioni*, opening from the vestibule, contains a collection of second-rate pictures, bequeathed by a person of that name. The best are a Coronation of the Virgin, with Six Saints, and a Dead Christ in the lunette above, by *C. Crivelli* (1493); a good fresco of the Virgin and Child, with St. Elizabeth, and a small Virgin and Child, by *B. Luini*; and a small Madonna, by *Garofalo*.

The MUSEO ARCHEOLOGICO, a collection of Milanese antiquities, on the ground-floor, is open daily from 12 to 3, 50 c.; Sundays free. The most remarkable objects are—(A) the tomb of *Bernabò Visconti*, surmounted by his equestrian statue, brought from the Church of S. Giovanni in Conca, where it was erected by himself during his lifetime, in 1370. He is in full armour, and the figure is evidently a portrait of this prince, whose cruelty was such as to convey the idea that he was insane. He inflicted tortures and horrible deaths upon his subjects, and kept upwards of 5000 hounds, which were quartered upon the richest citizens, who were bound to board and lodge them, on penalty of imprisonment, or confiscation of property. *Bernabò* was dethroned by his nephew *Gian Galeazzo*, in 1385. On the sides of the urn, which is that of his wife, *Regina della Scala*, are rude reliefs of the Crucifixion, a

Pietà with Saints, the Coronation of the Virgin, and Evangelists; at the corners, the four Doctors of the Church—all attributed to *Bonino da Campione*. Many fragments of sculpture and architecture from ruined churches and monasteries; Roman remains, including an altar with *paintings upon it*, said to have been found near San Lorenzo. The recumbent **Statue of Gaston de Foix*, Governor of Milan, killed at the battle of Ravenna in 1512. This fragment of his magnificent monument, the masterpiece of *Bambaja*, was erected by Louis XII. and François I., when in possession of Milan in the 16th cent. It stood in the Church of Sta. Marta, attached to an Augustinian monastery. The monument was considerably advanced in 1522, when, Francesco Sforza regaining his dominions, the work was suspended; and the church being afterwards pulled down, it was broken up and the portions dispersed. Other fragments are to be met with in different collections; some in that of the Marchese Trivulzi, at the Biblioteca Ambrosiana, in the Villa of Marchese Busca at Castelazza, and, with the drawing of it attributed to Leonardo da Vinci, in the South Kensington Museum. Another fine monument by *Bambaja* is that of Lancino Curzio, the poet (1513). The fine mediæval doorway of a house in the Via dei Bossi, by *Michelozzi*, curious for its sculptures, the Sforza arms, and the portraits of Francesco and his wife Bona Visconti. In a corner is the richly-decorated tomb of Bagaroto, Bishop of Piacenza, by *Andrea Fusina* (1517). Latin inscriptions of various kinds. Several Egyptian and Byzantine sculptures. The bell of the Commune of Milan, taken from the tower of the Piazza dei Mercanti, with the date 1352. Collection of antique terra-cotta, mediæval frescoes, specimens of Urbino majolica, ivories, &c., and a colossal bust of the first Napoleon, wearing the Iron Crown.

The LIBRARY, open to the public, between 9 and 4, with above 300,000 vols., is better adapted for general

study than the Ambrosian, as far as printed books are concerned. The collection of MSS. is not large, but curious. It contains a great number of chronicles and other materials for Venetian history, which were brought here during the French occupation, and which have not been sent back to Venice. Amongst them is a copy of the celebrated 'Libro d'Oro,' which the republicans burnt in honour of liberty. Amongst the show volumes are the magnificently illuminated choir-books of the Certosa at Pavia. There is also here a valuable collection of *coins* and *medals*, consisting of more than 50,000 specimens.

The Observatory, or *Specola di Brera*, was founded in 1762, under the direction of the Jesuit astronomer Boscovich. There is a Meteorological Section, and observations made are published daily in the *Perseveranza* newspaper. In a room opening out of the great court, on the ground-floor, are preserved several philosophical instruments—amongst them those for voltaic electricity—which belonged to Volta; also his library, and several of his MSS.

The *Botanical Garden* is indifferent; not at all worthy of the institution to which it is annexed.

BIBLIOTECA AMBROSIANA (D. 6).—(Open daily, 10 to 3, except on Sundays and festivals; fee, 1 fr. The *pictures* can be seen free on Wed., 10 to 3, from May to Sept.; at other times, 1 fr.) This celebrated collection was founded by Cardinal Federico Borromeo (1609), Abp. of Milan. The Library is under the direction of a congregation of ecclesiastics, presided over by a clerical member, or, if there be none, by the head of the Borromeo family. The chief acting officer is the Prefetto. The librarians are very civil and attentive, but the catalogues, according to the desire of the founder, although good, are not communicated to the public. To this circumstance may be attributed the escape of the library from the depredations of the French in 1797. The

Ambrosian was, in fact, the earliest library in Europe open to all students or to the public, for whom writing materials were provided.

The Library, on the ground-floor, contains about 160,000 volumes of printed books, and 15,000 MSS. From the great court on the rt., a door leads into a small vestibule, in which are busts of celebrated Italians, also a fine one of Lord Byron, by *Thorwaldsen*. On the floor is a coarse Roman mosaic, found on the site of a Temple of Isis at Milan; and on the walls reliefs by *Thorwaldsen*, and fragments of sculpture by *Bambaja*, which formed part of the monument of Gaston de Foix. In the two small halls opening out of the vestibule on the rt. are arranged the MSS. and printed books of the 15th cent. A Virgil annotated by Petrarch, with one miniature by *Simone Martini*, representing Virgil, and allegorical figures of his works and commentators, is of great beauty. Prefixed is the note in which Petrarch is supposed to describe the death of Laura. The MS., which afterwards belonged to Galeazzo Visconti, may be authentic, but the note is suspicious. The autograph correspondence between Cardinal Bembo and Lucretia Borgia, bears her signature, "Lucretia Esten da Borgia." A lock of her hair is attached to one of the letters.—"The prettiest and fairest imaginable. I never saw finer. If I can obtain some of it by fair means, I shall try. The letters are short, simple, sweet, and to the purpose."—*Byron*.

Josephus, translated into Latin by Rufinus, who died in 410, upon papyrus, probably of the 5th cent. MSS. upon this material are of the greatest rarity. It is one of the first books bound in the modern form, and is supposed to have belonged to Attila. Homer: fragments of a MS., perhaps of the 4th cent. with 58 illuminated miniatures, highly interesting both for the art and the costume which they exhibit. This MS. disputes with the Virgil of the Vatican and the Book of Genesis at Vienna the right

of being considered the most ancient volume extant containing illuminations. Lucano da Parma's treatise, 'De Regimine Principum,' presented by Galeazzo Sforza to G. Antonio Borella, with a curious and characteristic portrait of the donor. 12 volumes of heads of sermons, by San Carlo Borromeo; and his correspondence, filling upwards of 100 vols., all in his own handwriting; also that of Card. F. Borromeo.

A large volume filled with drawings by *Leonardo da Vinci*: a singular miscellany—machines, ordnance diagrams, caricatures, fancies; the descriptions are written by himself from right to left, so that they can only be read with facility by being placed before a looking-glass. There were originally 13 such volumes, 12 of which were presented to the library in 1637 by Galeazzo Arconati, after having refused 3000 doubloons offered for one volume of the collection by the King of England; but the other 12 have been retained in the library of the Institute at Paris, to which they were removed during the first French occupation of Lombardy.

Some finely illustrated books of Hours, of the 14th, 15th, and 16th cents., amongst which that of Bianca Sforza is particularly beautiful.

A small volume, executed at Rome, with architectural designs by Bramante, and manuscript descriptions, dedicated to Francis I.

Vite degli Arcivescovi di Milano, with 5 miniatures of the Luini school.

Livy, translated into Italian by Boccaccio.

The Collection of MSS. is of high importance. Many were purchased by the founder: amongst others those brought from the Benedictine monastery of *Bobbio*, 24 m. S.W. of Piacenza on the Trebbia, by S. Columbanus and Irish missionaries in the 7th cent. From this ancient Cœnobium have proceeded several MSS. of extreme value to the Celtic scholar, inasmuch as they contain some of the earliest specimens of the Gaelic language in existence. They consist principally

of interlinear translations and commentaries of portions of Scripture, in general beautifully written. Of these, one of the most remarkable is a Psalter of the 8th cent., with the commentary of St. Jerome. This is filled with Gaelic glosses, besides a page at the beginning, probably containing a preface or dedicatory epistle. The whole is in the ancient Irish character, and very legible. A MS. of the Gospels, with Gaelic notes, of high antiquity.

A class of MSS. which has rendered this institution celebrated are the *Palimpsests*, ancient MSS. upon vellum, from which the characters of a previous MS. have been rubbed off, or partially effaced. The existence of this practice was long known; but Cardinal Mai, when prefetto of the library, was the first who endeavoured to recover the classics below from the superincumbent stratum of legends or homilies. The original writing is generally in bold, uncial characters, imperfectly erased, and the scribes of the second period usually crossed the older writing, though sometimes they took the intervals between the lines. The principal difficulty lay in the transposition of the leaves, and it is in connecting the separated leaves that Mai showed his skill. The letters of Fronto and Marcus Aurelius, and various fragments of Orations, and of the Treatise de Republicâ of Cicero, were published from palimpsests in this library. Of the other MS. treasures may be cited fragments of a version of the Bible, made A.D. 360–80, by Ulphilas, Bishop of the Mæso-goths. The Gospels are at Upsala; a portion of the Epistles was found at Wolfenbittel.

In one of the rooms is a collection of autograph letters of Ariosto, Tasso, Galileo, Cavour, Garibaldi, P. Sarpi, &c.

The series of printed books of the 15th cent. is one of the most complete in Europe, amongst which is the celebrated Boccaccio, printed at Venice in 1471 (for a duplicate of which, now at Althorp, Lord Spencer paid 2000*l.*); the Ambrosian Missal and Breviary,

and the Statuto di Milano, printed here in 1470 to 1480.

Beyond the hall of the museum is the winter Reading-room for students, opening out of which are two large halls containing printed books: in one is a monument to the Marquis Fagnani, who bequeathed his library of 23,000 vols. and 4000 engravings to the Ambrosiana.

Returning to the small vestibule, a door leads to the *Great Hall of the Library*, surrounded by portraits of illustrious men, chiefly ecclesiastical dignitaries, formed by *Paolo Giovio*, and employed to illustrate his '*Vitæ Illustrium Virorum*.' Out of this is another room of printed books, the *Sala Borromeo*, so called from a good monument, by *Cacciatori*, to the late Count Giuberto Borromeo, raised by his son. Out of this opens the *Sala della Santa Corona*. This hall, which was formerly the place of meeting of the suppressed charitable corporation of the Holy Cross or La Santa Corona, whose object was to relieve the sick poor at their homes, was given to the Ambrosiana, and now contains printed books. A fresco of *B. Luini* covers the wall of one of its sides, and represents the Saviour crowned with thorns, between two executioners; on each side are groups of six members of the confraternity for whom it was painted, all evidently portraits. In a group above, on the rt., between a man in armour and a personage in a civil costume, is an old bearded personage, the painter himself. The fresco is in admirable preservation, as well as the roof of the sala, which is of the period of the painting, as stated on it, Oct. 1521 to March 1522. "The grandest form in which this subject was ever represented is in this fresco," says Lady Eastlake, who calls it "a magnificent devotional picture. The central figure placed on a regal height is indescribably fine." On the walls, amongst other curiosities, the gloves worn by Napoleon at Waterloo, and the tailor's models for his clothes.

Annexed to the library is a small *Numismatic Collection*, rich in coins from the time of Valentinian to

Charlemagne, of the Lombard dukes and sovereigns down to the period of the Sforza family (1450).

On the first floor are the *Works of Art* (no catalogue). The position of the paintings is often changed, and the most important works are therefore given below in alphabetical order. Before reaching the Gallery is the *Gabinetto dei Bronzi*, from modern manufactories. In this room will also be found Thorwaldsen's bust, by himself; Canova's, by a pupil; a copy of Canova's Head of Medusa, and a Leopard with cubs in *giallo tigrato* marble. A few steps higher up is the Gallery.

Besides numerous Engravings by *Lucas Cranach*, *Antonio Raimondi*, *Salvator Rosa*, *Calcot*, &c., the various Rooms contain several miniatures, and a Collection of ivories, pottery, bronze, and glass.

The most interesting feature of the entire Collection is, however, the very important series of *original drawings* by *B. Luini*, *Gaudenzio Ferrari*, *A. Mantegna*, *Alb. Dürer*, and others. In the smaller Room is a small *head* in profile, copied from Leonardo by his pupil Francesco Melzi (1510), and another of an unknown female ascribed to **Leonardo da Vinci*. In the centre, a large model-design in gilded bronze for a proposed Triumphant Arch at the Porta Venezia. In the larger Room is the **Cartoon* by *Raphael* for his School of Athens at the Vatican: it is executed with black chalk on grey paper, and contains the figures without the architecture. "It is one of the most interesting examples of the nature and extent of the alterations introduced in a composition prepared for fresco. The changes are mostly additions. The figure of Epictetus, represented in the fresco sitting in the foreground on the left, leaning his head on his hand, is wanting in the cartoon. This figure was added to fill up a vacant space, and thus the change, though a considerable improvement, involved no inconvenience."—*Eastlake*. Two drawings by *Caravaggio*, Our Saviour appearing to Mary Magdalene; and some fine studies by *B.*

Luini and *Cesare da Sesto*.—*Bernardino dei Conti*, study of the profile of young Max. Sforza for his painting in the Brera; a drawing of part of the Triumph of Julius Cæsar, by *Mantegna*; and a portion of *Raphael's* cartoon for the painting of the battle between Constantine and Maxentius, at the Vatican.

Albani, Triumph of Galatea.

Annibale Caracci, Copy of Correggio's Madonna Incoronata.

Appiani, Portrait of Grassini the singer, playing the guitar.

Bassano, *Repose on the Flight, "a splendid picture of his maturest time."—*Cic*.

Beltraffio, *Portrait of a man in black.

Bernardo Strozzi, Portrait.

Bonifazio Veronese, *Holy Family with Tobias, one of his earliest paintings, here attributed to *Giorgione*.

Borgognone, *Virgin and Child with the Four Latin Doctors, a kneeling donor, and beautiful Angels.

Botticelli, small Virgin and Child, with three Angels.

Bramantino, Madonna with SS. Ambrose and Michael, two Angels, and Emblems of Heresy and Discord.

Bronzino, Portrait of B. Cellini.

Carlo Dolci, Head of St. John.

Cigola, Four miniatures on porcelain.

Crespi, Two Portraits.

De Heem, Fruit-piece.

Flemish School, Virgin and Child, sitting by a fountain.

Foppa (School of), Virgin and Child, with SS. Catharine, John Bapt., Peter, and Dominic.

Gaudenzio Ferrari, Marriage of the Virgin.

Gian Petrino, Virgin and Child.

Girolamo Mazzola, Annunciation.

Giulio Clovio, Conversion of St. Paul.

Leonardo da Vinci (probably *Ambrogio Preda*), *Portrait of Maria Bianca Sforza, wife of the Emp. Maximilian (1493), *Two beautiful heads, called Lodovico il Moro and his wife Beatrice d'Este (probably by *Beltraffio*).

Lor. Lotto, Virgin and Children.

Luini, Holy Family of five figures, copied from a cartoon by Leonardo, now in London.—*Christ as a Child, blessing.—*St. John Bapt. playing with the lamb.

Lucas van Leyden, *Adoration of the Kings.

Mantegna, Daniel, in grisaille.

Marco Basaiti, Resurrection.

Marco d'Oggiono, Virgin and Child.

Martino Piazza, Adoration of the Kings, with a remarkable landscape.

Mengs, Portrait of Clement XIII.

Migutta, Pope Clement XII.

Moretto, St. Peter Martyr.

Morone, Portrait of a nobleman (1554).

Savoldo, Transfiguration, almost entirely repainted.

Tiepolo, Presentation in the Temple.

Titian (good copy), Adoration, divided by wooden props which support the shed.

Attached to the Ambrosian Library is a Printing-office, for works in the Oriental languages, founded by Card. Borromeo.

On the stairs and in the court are some Roman and Christian inscriptions from the Catacombs; and in a small courtyard grows the tin palm-tree, or aloe, which Lalande, in his description of Italy, has mentioned as a proof of the mildness of the climate of Milan.

MUSEO CIVICO DI STORIA NATURALE (F. 4), facing the Giardini Pubblici (11 to 3 daily, $\frac{1}{2}$ fr.; Sun. and Thurs. free), contains a good and well-arranged collection of Zoology, Mineralogy, Geology, and Palæontology: the latter is particularly rich in fossils from the tertiary Subapennine formations of the duchies of Parma and Piacenza, and the specimens of Reptiles, arranged by *Jan* (1866), are among the most complete in Europe. The fossil remains of gigantic animals found S. of Parma and Piacenza, and purchased by the Viceroy E. Beaucharnais, and the fossil tertiary shells

described by Brocchi in his classical *Conchologia Fossile Subapennina*, may here be seen. The Great Hall, converted into a lecture-room, has its walls covered with frescoes by *Tiepolo*. There is also an Ethnographical collection, and one of Comparative Anatomy. The pre-historic remains of the lake-deposits of the Lombard plains, near Varese and Arona, are remarkable, as well as the series of Egyptian and Peruvian crania. Here is a collection of extinct gigantic quadrupeds from the plains and valley of Rio de la Plata, and of all the species described by Professor Owen. There is one of the finest and most complete skeletons in existence of the Megatherium. This series, collected by a Milanese gentleman at Buenos Ayres, was purchased by subscription and presented to the Museum. At the entrance are busts of Jan and Cristoforis, after whom is named the Galleria in the Corso.

Museo Artistico Municipale, in the Public Gardens, founded in 1878, by means of legacies and other gifts of Milanese citizens. (Open daily from 10 to 4, 1 fr.; Sun. and Holidays, 50 c.) Interesting Collection of ancient and modern Paintings, several of which were formerly in the Ambrosian Library. Cartoons, original drawings, bronzes, coins, medals, glass, enamels, and ivories. ROOM I.—Drawings by the Caracci, Bramante, and Tiepolo. II.—Collection of Conte Carlo Taverna, comprising bronzes, coins, and various curiosities. Paintings by Crespi, Morazzone, Procaccini, and Salmeggia. V.—Majolica, vases, and objects in glass, crystal, and terra-cotta. VI.—Paintings by Paul Bril, Brueghel, School of Rembrandt, and a remarkable full length portrait of Henrietta Maria of England, by *Vandyck*. Also, two fine portraits by *Lotto* and *Antonello da Messina*; *Foppa*, Virgin and Child; *Correggio*, Virgin and Children; *Borgognone*, Virgin and Child with SS. Ambrose and Jerome; *Potter*, Animals.

*Museo Poldi-Pezzoli, in the Via

Morone (E. 5), containing a most valuable and interesting collection of works of art, bequeathed to the city by the late Cav. Giacomo Poldi-Pezzoli. (Open daily, 9 to 4; 1 fr. Catalogue, 1 fr.) In a series of small but tastefully decorated rooms are exhibited some choice examples of Venetian glass; Roman and mediæval bronzes; Greek, Roman, and mediæval jewellery; enamels, armour, weapons, Dresden china, porcelain from Japan and Capodimonte; tapestries, ancient and modern, including a Persian carpet of the 14th cent., and an embroidered velvet and gold altar front of the 16th; and some exquisitely beautiful cabinet Paintings, which are arranged below in alphabetical order.

Andrea Salaino, Holy Family with two Angels.

Andrea Solari, St. John Baptist (1499)—St. Catharine of Alexandria—*Ecce Homo*—**Repose on the Flight* (1515).

Bellini, *Pietà*.

Beltraffio, Virgin and Child, picking a flower.

Bernardino dei Conti, **Virgin and Child*.

Boccati da Camerino, **Virgin and Child enthroned*, with Angels.

Bonifazio Veronese, Sick Lady visited by a doctor.

Borgognone, Virgin and Child—Virgin and Child, with two Angels—St. Catharine of Alexandria.

Botticelli, Virgin and Child—*Deposition*.

Carpaccio, Samson and Delilah—Portrait of a Venetian Senator.

Carpaccio (School of), Virgin and Child enthroned, with two Angels.

Cosimo Tura, Charity, with dancing Boys—Profile bust of a man.

Crivelli, St. Sebastian, pierced with numerous arrows.

Filippo Lippi (School of), **Virgin and Child*, with an Angel.

Flemish School, **Annunciation*, with SS. Lazarus, Anthony the Abbot, Anthony of Padua, John Bapt., Catharine of Alexandria, Chiara, Francis, and Jerome.

Foppa, Profile Portrait head—*Virgin and Child*.

Fra Bartolommeo, Small Virgin and Child, with SS. Catharine and Barbara—a triptych (1500).

Ghislandi, Portrait of a Boy.

Girolamo da Santacroce, Small profile Portrait head.

Ippolito Costa, Virgin and Child, with SS. Joseph, Lorenzo, and Louis.

Leonardo da Vinci (School of), Virgin and Child, with a Lamb.

Lorenzo Lotto, Virgin and Child, with St. John Bapt. and a Prophet.

Luini, Tobias and the Archangel (design in the Ambrosian Library)—St. Jerome, an early work—Christ bearing the Cross—**Marriage of St. Catharine*.

Luca Signorelli, S. M. Magdalene.

Mategna, Virgin and Child.

Mantuan School, San Bernardino, profile, half length.

Montagna, St. Jerome—St. Paul.

Moretto, **Virgin and Child enthroned*, with St. Benedict presenting the donor.

Moroni, St. Michael.

Perugino, Virgin and Child, with two Angels.

Pietro della Francesca, Profile head of a Lady.

Puligo, Portrait of a Youth.

Tamaroccio, Virgin and Children.

Vivarini, **Virgin and Child*, with two Angels—*Virgin and Child crowned by two Angels*.

HOSPITALS.

Milan contains as many as 85 hospitals and Institutions of Charity, possessing property to the amount of 200 millions of francs—8 millions sterling.

**Ospedale Maggiore* (E. 6, 7). This splendid establishment was founded by Francesco Sforza and his duchess Bianca Maria, in 1456. They gave for its site an ancient palace which had belonged to Bernabò Visconti. The building was begun on the 4th of April, 1457, the first stone being laid by the duke and duchess, *Antonio*

Filarete, a Florentine, was the architect; the southern portion of the edifice was alone executed from his designs. The ground-plan of this original portion of the foundation is a square, the central space being the grand quadrangle. The windows of the *FRONT are beautifully ornamented with reliefs of children and foliage in moulded terra-cotta; and the numerous niches and lunettes contain busts of saints and allegorical figures. The central portion of the hospital is also of moulded brick, erected in 1621 by a donation from a liberal citizen, Gian Pietro Carcano. The architects were *Mangone* and *Richini*.

The noble quadrangle is surrounded by a double colonnade, having 21 arches on two sides, and 19 on the others. The granite columns of the upper order are composite, of the lower modern Ionic, with archivolts and entablatures ornamented with arabesques and figures in high relief, forming circular medallions, from the designs of *Camillo Procaccini*. The upper colonnade has been partly walled in to gain space; that towards the street is open, as originally designed; the lower is formed by 80 columns of red granite. This quadrangle measures 250 ft. by 280, not including the depth of colonnade, which is 19 ft. In the small Church, opposite the great gateway, is a good Annunciation, by *Guericino*. In 1797 Giuseppe Macchi, a notary who had led the life of a miser, left an immense property to the hospital, by means of which it was completed. The N. wing, from the design of *Castelli*, is out of keeping with the rest. The average number of patients admitted annually is about 20,500; the deaths, 2700; the mean mortality being 13 per cent. The hospital can accommodate 2400 patients, but has seldom more than 1600. Monuments have been raised under the porticoes of the great quadrangle to eminent medical teachers attached to the establishment.

The *Ospizio Trivulzi* (D. 7) was founded in 1771 by Antonio Trivulzio, who gave up his palace for the purpose.

The endowment has since received very considerable additions, and the building has been enlarged to nearly double its original size. It now contains 600 inmates, all over 70 years of age, who are well fed and clothed at the expense of the institution.

The vast *Lazaretto*, outside the Porta Venezia, has been cut through by the Rly., and given place to a modern suburban quarter. It was the scene of some of the finest episodes of the *Promessi Sposi*.

PRIVATE PALACES.

Pal. Belgiojoso (E. 5), built from the design of *Piermarini* (1777). At No. 3 in the same Piazza, in the house with a terra-cotta front, *Manzoni* resided.

Palazzo Borromeo (C. D. 6), one of the few remaining specimens of the Gothic style, having belonged to the owners of the islands on the Lago Maggiore since 1444; the interior is modernised, and contains a collection of minerals, formed originally by Brieslack, and some *interesting paintings by *B. Luini* and others of the Milanese School. (Adm. on Tues. and Fri. afternoon.) It is now the residence of the head of the Borromeo family.

Pal. Busca Serbelloni (F. 2) has a front in pink Baveno granite; there are frescoes in the interior by modern artists.

Palazzo Litta (C. 5, 6), built by *Richini*, one of the largest in Milan, with fine courtyard and staircase, is now the head office of the Mediterranean Rly. Co.

Palazzo Melzi, opposite the Museo Civico (F. 4), contains some modern pictures, and a good altar-piece of the Virgin and Child with St. Roch, by *Cesare da Sesto*.

Casa Ponti, 10 Via Bigli (E. 5), a portion of the *Casa Taverna*, has an

open court painted by pupils of *B. Luini*; between the windows are full-length figures of the Muses; below each window is a circular medallion with a Cupid; and in the oblong panels between, groups of children in mimic combat, very graceful and spirited.

Palazzo Pozzi, to the l. of *S. Fedele* (E. 5), was built by *Leone Leoni*, of Arezzo, a sculptor, die-sinker, and architect, much patronised by *Charles V.*, by whom he was knighted. Hence he is often called "*Il Cavaliere Are-tino*." Colossal statues support the front, to which the Milanese have given the name of *Omenoni* (big men).

Palazzo Sormani, near the *Porta Vittoria* (G. 6), with a large garden. In the picture gallery is a pleasing *Mantegna*, The Virgin and Child between *St. John* and *St. Mary Magdalene*; and *Midas*, probably by the same artist. Also two fine works by *Antonio Canale*, representing the arrival at Venice and departure of a Count Sormani, who was Spanish Ambassador.

Palazzo Trivulzi (D. 7) was built by the Marquis *Alessandro Trivulzi* (permission required to enter). Here is a valuable library of printed books and manuscripts, and a choice collection of coins, and of Greek, Roman, and mediæval antiquities, including the monument of *Azzo Visconti*, formerly in *San Gottardo*; also a large altar-piece, by *Mantegna*; a portrait, said to be his own, by *Antonello da Massina*; and an *Ecce Homo*, by *A. Dürer*.

In the *Via dei Filodrammatici* (D. 5), forming the entrance to a small theatre, is a good pointed Gateway in marble, having over it a relief bust of *Francesco Sforza*, with those of *Alexander the Great* and *Julius Cæsar*. The arabesques are fine, especially on the jambs, where the triple feather of the *Medici* may be seen.

Palazzo Ciani, opposite the *Pal. Senato* (F. 5), is a modern building,

rather too profusely decorated with excellent specimens of *Boni's* work in terra-cotta. The *Palazzo Brambilla*, in the *Piazza della Scala*, has a front by *Boni*, and is admirably good.

THEATRES.—Milan is of all the cities in Italy the most celebrated for its theatres and theatrical amusements. The principal house is

La Scala, so called from its having been erected upon the site of the Church of *S. M. della Scala*. It was built from the designs of *Piermarini* in 1779, and is only open in autumn and during the carnival. It contends with *S. Carlo* at Naples for being the largest theatre in Italy, and has always been admired for the excellence of its internal arrangements. It may be seen during the day (Ticket, 50 c.). The house is capable of containing 3500 spectators. The number of boxes in each row is 41; each has a small room attached to it; the greater number are private property. The form of the house is a semicircle, with the ends produced and made to approach each other; the greatest width is 72 ft., the length, from the front of the centre box to the curtain, is 95½ ft. The width of the openings between the columns of the proscenium is 54 ft., and the depth of the stage behind the curtain 150 ft.

Teatro dal Verme, *Foro Bonaparte*, originally built for a circus, is now an important house where opera and ballet are very well performed.

Teatro Carcano, *Corso Porta Romana*, was built in 1803 on the site of a monastery. Every part of the interior is of wood. The house can hold 1800 spectators. Operas are performed here. It is one of the best houses for sound in Europe.

Teatro Alessandro Manzoni, *Piazzi San Fedele*, for comedies.

Teatro della Canobbiana is connected by a viaduct with the Palace, and open only during the carnival. It was founded by *Paolo Canobbio* and built

from the designs of *Piermarini* in 1780. The pit contains 450 seats, and the house will hold 2200 spectators.

Teatro Filodrammatico, close to the Scala was built from the designs of *Polack* and *Canonica*. The pit contains 245, the open boxes 630 persons.

Teatro Fiando, otherwise *Girolamo*.—This theatre, in the Piazza Beccaria (E. 6), is so called from the comic character, who appears as one of the principal personages in every drama represented here. The actors are puppets. *Girolamo* is a Piedmontese from the Duchy of Montferrat, always frightened and hungry, but jesting and babbling. The performances are exceedingly droll and amusing, consisting usually of a play, which is apt to be very pathetic, and a ballet.

CLUBS.—The *Casino* over the Café Cova is an aristocratic club on the English plan. Strangers presented by members are admitted for a week. The *Casino della Società del Giardino*, occupying the Pal. Spinola (E. 5, 6), in the Via S. Paolo (strangers can obtain admission for a month through a member), gives balls in Carnival; the *Società Patriotica e degli Artisti* is in the Via San Giuseppe, to the rt. of the Scala.

ENVIRONS OF MILAN.

The ***Cimitero Monumentale** (C. 1), laid out by *Macciachini*, was opened in 1866 (1 fr.). The architecture in the Lombard style. There are some good sepulchral monuments here; all the interments at Milan now take place in it, intramural burying being no longer permitted in Italy. Cremation is here largely practised, in a Temple specially designed for that purpose in 1876 (50 c.). Attached to the Cemetery are separate ones for Protestants, Jews, Mohammedans, &c.

“It is a single-storied building, constructed of white marble, and situated at the extreme end of the Campo Santo. The funeral service takes place in the entrance-hall, the body usually lying on

a bier; a closed coffin is only required when death occurred from a contagious disease. After the rites of the church are finished, the corpse is removed to the mortuary, where the attendants place it on an iron shell, which is supported by a carriage with rubber-covered wheels running on iron rails. The apparatus is thus noiselessly brought in front of one of these previously-heated chambers, the shell on its carriage is quickly run into the cremator, where it is left supported when the carriage is withdrawn. An air-tight door is now closed, the gas fully turned on, and in from forty to fifty minutes, the ashes are all that remain of the corpse, and these are collected in the iron shell, which is removed in a similar manner. The mourners can either witness the operation through a sight-hole, or may wait in an adjoining room. The cremator generally employed is heated by gas specially made in a Siemens producer fixed below. The old plan was to heat with wood, in which case two hours were required to reduce the body to ashes; after considerable trial with both systems, the gas plan is always adopted, and is said to be far preferable. The ashes are placed in a terra-cotta box constructed to fit a sepulchral niche, which is closed with a marble tablet, bearing a name or inscription.

The fee for cremation is only 50 francs, and the charge for the niche 40 francs in perpetuity. The poor are cremated free of charge, their ashes being placed in plain boxes in the vaults beneath the wings of the building.

Cremation takes place on an average four days a week, but on some days several funerals occur. An inscription in front of the building states that it is dedicated to Paolo Gorni, who was the first to introduce cremation into Italy, and whose remains were thus disposed of in 1863.”

The *Public Slaughter-house* (Macello) is in the Via Olona (A. 6, 7), adjoining the cattle-market.

About 3½ m. from the Porta Magenta (A. 5), and on the l. of the high road leading to Vercelli, near Quarto Cagnino, is

Linterno, memorable as the solitude to which Petrarch retired after the death of Laura, and where he com-



posed his poetical lamentations for her loss. Its original name was *Inferno*, or *Inverno*; but the laureate, out of love for Cicero, changed it into the classical *Linternum*, the retreat of Scipio.

The Church of *Chiaravalle*, on the way to Piacenza (4 m. by road), is described in Rte. 101.

The CERTOSA OF PAVIA (Rte. 54)—one of the most interesting buildings in N. Italy—may be easily visited in a day by Rail or Tramway. The Stat. of the latter is at the *Porta Ticinese* (C. 8).

Saronno—famed for its frescoes by *G. Ferrari* and *Luini*—may be reached by the Nord-Milano Rly. Stat. close to the Piazza d'Armi (B. 5).

The **Pal. Simonetta**, celebrated for its echo, is 3 m. distant by carriage-road (Rte. 37).

ROUTE 52.

SEREGNO TO BERGAMO.

Miles.	Stations.	Routes.
	Seregno . . .	21, 32
9	Usmate Carnate .	51
13	Paderno d'Adda	
20	Ponte S. Pietro	
25	Bergamo . . .	53, 58

This Rly. affords the most direct route to Bergamo from Turin by Novara (Rte. 21). Travellers from Milan will more conveniently reach Bergamo by way of Treviglio (Rte. 53).

Our line runs due E. as far as

9 m. **Usmate Carnate** Junct., where it intersects the Rly. between Lecco and Monza (Rte. 51), and at

13 m. **Paderno** crosses the Adda. Turning N.E., it falls in with the Rly. from Lecco at

20 m. **Ponte S. Pietro**, and soon reaches

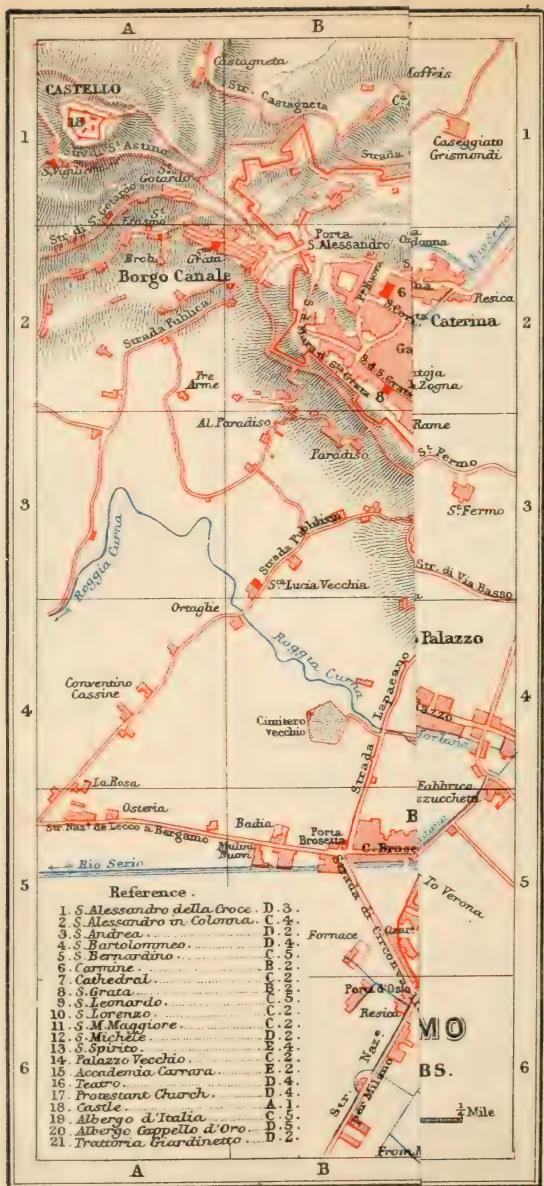
25 m. **BERGAMO** (24,000). This ancient city, the *Bergomum* of the *N. Italy*.

Romans, consists of an upper town or **Città** (1245 ft.), where nearly all the objects of interest are situated, and a group of suburbs (*Borghi*) in the plain, the most important of which is the **Borgo San Leonardo**, extending from the Rly. Stat. to the foot of the hill. The Città, or *Pergamus* of ancient writers, may be reached by a good carriage-road, commanding exquisite views, or by more direct but steep and narrow lanes (see Plan). The following circuit is recommended to the pedestrian, and will afford him a glimpse of the main features of the place in a long day.

A wide street leads from the Stat. to the modern gates, just within which is the **Piazza Cavour**, having a Statue of Victor Emmanuel by *Barzaghi*. In a straight direction lies the extensive *Fiera di Sant' Alessandro*, where an annual August Fair has been held since the 10th cent., but is less important than formerly. Close by is a Protestant Church. Turning E. from the Piazza, several interesting Churches may be visited on the way to the Upper Town.

San Bartolommeo has a fine *altar-piece, representing the Virgin and Child with ten Saints by *Lor. Lotto* (1516). It is the largest he ever painted, and includes portraits of the founders of the church, *Alessandro* and *Barbara Martinengo*. In the Sacristy is the predella in three parts, belonging to the same painting, and a *Pietà* by *Borgognone*.

S. Spirito, a handsome building, has at the 4th altar rt. the *Virgin and Children, with SS. Catharine, Augustine, Sebastian, and Anthony the Hermit, by *Lotto* (1521). 5th rt., *Previtali*, *Virgin and Child, with SS. Lucia, Monica, Catharine, and Ursula (probably his last work); above (by *Agostino da Caversegno*), the Resurrection, with SS. Bartholomew, John Bapt., Peter, and James. To the rt. of the high altar, *Previtali*, *St. John Bapt., with SS. Nicholas, Bartholomew, Joseph, and Dominic. At the high altar are four very hand-



posed his poetical lamentations for her loss. Its original name was *Inferno*, or *Inverno*; but the laureate, out of love for Cicero, changed it into the classical *Linternum*, the retreat of Scipio.

The Church of *Chiaravalle*, on the way to Piacenza (4 m. by road), is described in Rte. 101.

The CERTOSA OF PAVIA (Rte. 54)—one of the most interesting buildings in N. Italy—may be easily visited in a day by Rail or Tramway. The Stat. of the latter is at the *Porta Ticinese* (C. 8).

Saronno—famed for its frescoes by *G. Ferrari* and *Luini*—may be reached by the Nord-Milano Rly. Stat. close to the Piazza d'Armi (B. 5).

The **Pal. Simonetta**, celebrated for its echo, is 3 m. distant by carriage-road (Rte. 37).

ROUTE 52.

SEREGNO TO BERGAMO.

Miles.	Stations.	Routes.
	Seregno . . .	21, 32
9	Usmate Carnate . .	51
13	Paderno d'Adda	
20	Ponte S. Pietro	
25	Bergamo . . .	53, 58

This Rly. affords the most direct route to Bergamo from Turin by Novara (Rte. 21). Travellers from Milan will more conveniently reach Bergamo by way of Treviglio (Rte. 53).

Our line runs due E. as far as

9 m. **Usmate Carnate** Junct., where it intersects the Rly. between Lecco and Monza (Rte. 51), and at

13 m. **Paderno** crosses the Adda. Turning N.E., it falls in with the Rly. from Lecco at

20 m. **Ponte S. Pietro**, and soon reaches

25 m. **BERGAMO** (24,000). This ancient city, the *Bergomum* of the *N. Italy*.

Romans, consists of an upper town or **Città** (1245 ft.), where nearly all the objects of interest are situated, and a group of suburbs (*Borghi*) in the plain, the most important of which is the **Borgo San Leonardo**, extending from the Rly. Stat. to the foot of the hill. The Città, or *Pergamus* of ancient writers, may be reached by a good carriage-road, commanding exquisite views, or by more direct but steep and narrow lanes (see Plan). The following circuit is recommended to the pedestrian, and will afford him a glimpse of the main features of the place in a long day.

A wide street leads from the Stat. to the modern gates, just within which is the **Piazza Cavour**, having a Statue of Victor Emanuel by *Barzaghi*. In a straight direction lies the extensive *Fiera di Sant' Alessandro*, where an annual August Fair has been held since the 10th cent., but is less important than formerly. Close by is a Protestant Church. Turning E. from the Piazza, several interesting Churches may be visited on the way to the Upper Town.

San Bartolommeo has a fine *altarpiece, representing the Virgin and Child with ten Saints by *Lor. Lotto* (1516). It is the largest he ever painted, and includes portraits of the founders of the church, *Alessandro* and *Barbara Martinengo*. In the Sacristy is the predella in three parts, belonging to the same painting, and a Pietà by *Borgognone*.

S. Spirito, a handsome building, has at the 4th altar rt. the *Virgin and Children, with SS. Catharine, Augustine, Sebastian, and Anthony the Hermit, by *Lotto* (1521). 5th rt., *Previtali*, *Virgin and Child, with SS. Lucia, Monica, Catharine, and Ursula (probably his last work); above (by *Agostino da Caversegno*), the Resurrection, with SS. Bartholomew, John Bapt., Peter, and James. To the rt. of the high altar, *Previtali*, *St. John Bapt., with SS. Nicholas, Bartholomew, Joseph, and Dominic. At the high altar are four very hand-

some columns of serpentine, little inferior to *verde antico*. 5th left, *Scipio Laudensis*, Virgin and Child, with SS. Peter and Paul, and a beautiful Angel. 2nd left, *Borgognone* (1508), Descent of the Holy Spirit, with God the Father and Angels above, John Bapt., Jerome, Augustine and Francis at the sides.

S. Bernardino. *Virgin and Child with Saints, by *Lotto* (1521).

S. Alessandro della Croce. Coronation of the Virgin with Angels, attributed to *Moroni*. In the Sacristy, Trinity, by *Lotto*, in which the Father is curiously introduced in shadow. *Moroni*, Crucifixion, with SS. John Bapt. and Jerome, and the painter on the left below. *Previtali*, Six Franciscan Saints. *Girolamo da S. Croce*, Coronation in lunette.

The **Accademia Carrara**, visible to strangers at any hour for a small fee, comprises two valuable Collections, which are arranged in separate rooms. Both were bequeathed by citizens of the town—the one by Count *G. Carrara* in 1795, the other by Count *G. Lochis* in 1859. Combined Catalogue, not free from errors, 1 fr. In the following alphabetical list, the Carrara and Lochis sections are distinguished by their initial letters.

139 L. *Antonello da Messina*: St. Sebastian, with a beautiful landscape background.

151 L. *Bellini (Gentile)*: *Doge in his robes and ducal cap.

223 L. *Bellini (Giov.)*: Portrait of a youth.

180 L. *Belliniano*, a rare Master: Crucifixion with kneeling donor (1508).

137 L. *Boltraffio*: Virgin and Child.

143 C. *Bonifazio Veneto*: Adoration of the Magi.

197, 198 C. *Bonifazio Veronese*: *Perseus and Andromeda.

219 L. *Borgognone*: St. Ambrose and the Emp. Theodosius; small, with good heads.—229 L. Virgin and Child, with Cherubs.

184 L. *Cariani*: *Portrait in red—his masterpiece.—196 L. St. Catharine.

136 C. *Carotto*: *Slaughter of the Innocents. 170 L. Adoration of the Magi.

144 C. *Carpaccio*: Head of a man in black, shaven.

11 C. *Catena*: *Supper at Emmaus.

214 L. *Cima da Conegliano*: SS. John Evan., Anthony the Hermit, Andrew, Dominic, Laurence, and Nicholas (1515).

129 L. *Crivelli*: *Virgin and Child in a landscape, the Infant holding a large peach.

200 L. *Dosso Dossi*: Woman of Samaria (good copy of *Moretto*).—

218 L. *Virgin and Child with two Saints.

224 L. *Dürer*: Christ going to Calvary (1527).

280 C. *Ferrari (Defendente)*: Adoration of the Shepherds.

98 C. *Ferrari (Gaudenzio)*: *Virgin and Child.—13 L. Holy Family with two Angels.—49–51, 84 L. Four groups of singing and dancing Angels (doubtful).

21 L. *Fiore (Jacobello del)*: Virgin and Child, Annunciation, and Six small Paintings.

126 L. *Fogolino*: Chorus of Friars, in miniature, on parchment.

154 C. *Foppa*: Crucifixion.

70 C. *Francesco da Santacroce*: Annunciation; bright, quiet, and devotional (1504).—175 C. Virgin and Child.

221 L. *Francia*: Christ with the Cross.

91 C. *Ghislandi (Fra Vittore)*: Head of a Boy, drawing.

Giorgione. Several portraits are assigned to this painter.—157 L. Cesare Borgia; 164 L., Man holding a flower; 197 L., Female, half length. Recent critics believe the first to be by Giac. Francia, the others by Cariani, Calisto da Lodi, or Altobello Melone.

160 L. *Giovenone*: Virgin and Child, with SS. Lucia and Michael, two other Saints, and two donors (1527).

173 L. *Girolamo da Santacroce*:

Virgin and Child, with SS. Francis, Catharine, Teresa, and Roch.

147 L. *Holbein*: Portrait of a young Venetian, in black cap [by *Jacopo dei Barbari* (Morelli)].

66 C. *Lotto* (Lor.): Marriage of St. Catharine (1523).—185 L. *Holy Family with St. Catharine.

58 L. *Lucas van Leyden*: Pietà, with landscape.

130 L. *Luini*: Nativity under glass, finely coloured.

153 C. *Mantegna*: *Virgin and Child—not beautiful, but finely painted. 154 L. Colossal Portrait of Vespasiano Gonzaga (by *Bonsignori*).—159 L. S. Alessio.—161 L. St. Jerome.—169. L. Resurrection.

133 C. *Memling* (School of): Virgin and Child, with the Adoration of the Magi and the Annunciation to the Shepherds.

128 L. *Montagna*: Virgin and Child enthroned, with SS. Sebastian and Roch (1487), much injured by repainting.

55 L. *Moretto*: *Holy Family.

188 C. *Morone* (Fr.): Holy Family with a Monk and St. Francis.

175 L. *Moroni* (Giov. Batt.): Half length, Girl of five with a pearl necklace.—76 C. Male Bust—80 C. Full length—81 C. *Man in red cassock, seated—all portraits.

183 L. *Palma Vecchio*: *Virgin and Child with SS. John Bapt. and Magdalen.

187 C. *Palmezzano*: Circumcision (1535).

3 L. *Pisanello*: Annunciation, with a Friar.

25 C. *Previtali*: Descent of the Holy Spirit.—68 C. Marriage of St. Catharine.—97 C. Ancona, St. Anthony in the centre.—182 C. *Virgin and Child.—183 C. *Virgin and Child, with SS. Paul and Agnes, and donors.—184 C. Virgin and Child.—171 L. Virgin and Child.—176 L. Virgin and Child, with SS. Sebastian and Thomas Aquinas.

207 L. *Raffaël*: *St. Sebastian, of doubtful attribution. Sign. Frizzoni, a learned art critic of Bergamo, considers it to be a work of *Spagna*.

153 L. *Sebastiano del Piombo*: Por-

trait of a Man in white dress and cap.

23 L. *Sesto* (*Cesare da*): Fresco of the Three Maries.

157 C. *Talpino*: Deposition; small oblong.

74 L. *Tiepolo*: Bishop-Saint with other figures.

177 L. *Titian*: Christ with the Cross, and a kneeling donor (the earliest work of *Tintoretto*).

114 C. *Varotari*: Excellent copy of Titian's Worship of Venus, in the Madrid Gallery.

30 L. *Velasquez*: Portrait of a Calatrava Knight.

127 L. *Venetius* (Bart.): Virgin and Child (1505). There are only four known pictures by this Master, but Signor Morelli is of opinion that several of his unsigned works pass under greater names.

191 L. *Veronese* (Paolo): Scenes from the life of S. Cristina.

136 L. *Vinci* (Leonardo da): Virgin and Child, ruined and darkened (by *Sodoma*).

190 C. *Vivarini*: St. Peter.—191 C. Virgin and Child enthroned (1488).

53 L. *Zenale*: St. Ambrose, probably by *Bernardino dei Conti* (Morelli).—131 L. Virgin and Child, with a clumsily forged signature; "unmistakably a work of *Amb. Borgognone*."—(M.)

This Gallery will soon be enriched by the valuable Collection of the late Signor Giov. Morelli, an Italian Senator, who died at Milan in Jan. 1891, leaving his pictures to his native town. For some account of the services rendered to Art by this accomplished critic, see Introduction to *Kugler*.

Attached to the Carrara Section of the Gallery is a Collection of Engravings, Drawings, Coins, and Medals.

The LIBRARY possesses some remarkable works bearing upon the Fine Arts; the *Hypnerotomachia Poliphili*, printed by Alde of Venice in 1499; and a very rare *Officium Beatæ Virginis* of 1545.

A narrow road between walls ascends from this suburb to the E. gateway of the Old Town, beyond which, turning to the rt., is the Church of

S. Agostino, now converted into barracks. It has a fine 14th-cent. front, with two large windows of four lights each, divided horizontally by a row of quatrefoils. Good view toward the N., which may be best enjoyed by following the high road N.W. outside the walls to the ruined **Castello**. The panorama from hence embraces the course of the Brembo on the W., the plain of Milan, the Brianza, and the innumerable towers scattered over them, with the steeples of Milan, Monza; farther still, Monte Rosa, and even Monte Viso, 152 m. off. The Apennines beyond the Po are well defined in clear weather, with Crema and Cremona in the foreground. On the S. side of the Old Town a level shaded Promenade affords a magnificent prospect over the lower Town and plain. Just below the ramparts is the *Trattoria Giardinetto*. The remaining objects of interest are grouped together near the W. end of the higher Town.

The **Palazzo del Museo**, formerly *P. Nuovo*, was designed by Scamozzi, but never finished, the only parts completed being the Doric portico and the left wing, on the front of which is a bust of Bart. Colleoni. It is now occupied by the MUSEUM OF NATURAL HISTORY, and forms the S.W. side of the Piazza Garibaldi; opposite stands the **Palazzo Vecchio**, or *Broletto*, resting upon three lofty Gothic arches, with a projecting *ringhiera* or balcony, whence the people were addressed by their Governors. The capitals of the pillars which support it have curious Lombard sculptures; in front is a Statue of *Tasso*, whom Bergamo claims as a citizen, for although born at Sorrento, his father, Bernardo (b. 1493), was a native of this town, and compelled by proscription to leave it. The Public Library fills the room on the first floor of the P. Vecchio. It contains more than 40,000 vols., including a fine series of 15th-cent. works; about 2000 MSS., among which is the celebrated *Dante Grumelli*, a palimpsest of 1402; a Manual

of the 15th cent. with miniatures; the Life of Bart. Colleoni, a magnificent work on vellum; and some beautifully illuminated Choir-books from S. Maria Maggiore. Open daily, except Sat. and holidays, from 10 to 3.

Passing under one of its arches, we face the Church of

***Sta. Maria Maggiore** (Sacristan, 50 c.), partly in the early Lombard style; the more ancient portion dates from 1134: the N. part was erected in 1360 by *Giovanni da Campiglione*. The doorway stands on columns supported by lions, and is adorned with remarkably sculptured Statues of the Apostles. The S. porch, erected in 1401 by the German *Maestro Antonio*, is elaborately worked and of imposing size. The Statues which surmount it are those of SS. Grata and Esteria, flanking the Madonna; below, St. Alexander on horseback, with SS. Barnabas and Vincent. The interior is modernised with stucco decorations and paintings: the cupola in the form of an elongated octagon; the tribune and transepts supported on high Italo-Gothic arches. Near the W. door is the sepulchral monument of Card. Longo degli Alessandri (1319) in alabaster; and on the rt. a monument by *Vela*, to the composer *Donizetti* (1855), a Bergamese. Opposite is that of his master, *Mayr* (1845). To the rt. of the latter, on the W. wall, is a fine piece of Tapestry representing the Crucifixion, by *Jan van Schoor* and *Regelbruggen*; the remaining tapestries are badly preserved. To the left of the small N. doorway are remains of old Lombard frescoes (1347), comprising the Tree of St. Bonaventura, on the branches of which are disposed the Five Mysteries of the Life of Christ, minute and elaborate in finish.

The carved ***STALLS** of the choir and screen are fine specimens of wood-carving, the upper part by *Gian Francesco Capo di Ferro*, the lower by *Giovanni Belli* and his sons, from the designs of *Lor. Lotto* and others. They represent the Deluge, Passage of the Red Sea, Judith, David and

Goliath, with other subjects. The tarsia-work is by *Fra Damiano*. The best paintings are the Adoration of the Magi, by *Salmeggia*, on the rt. of the choir; the Apostles at the Tomb of the Virgin, by *Ercole Procaccini*, and Adoration of the Shepherds, by *Giov. Paolo Cavagna*, on the left. The *Campanile* (300 ft.) is one of the towers so conspicuous in the view of the *Città*.

Adjoining the Church is the *Capella Colleoni* (Sacristan, 50 c.), the sepulchral chapel of Bartolommeo Colleoni, the condottiere of the 15th cent.; the restored front is ornamented with different coloured marbles, most elaborately worked; in two round spaces are busts of Julius Cæsar and Augustus; the bronze doors are modern; the windows are divided by four columns and two candelabra stems, with varied capitals and arabesques, placed so close to each other that the apertures for light are narrower than the diameter of these columns. The interior is painted chiefly by *Tiepolo*; there is a picture by *D. Crespi*, of one of Colleoni's battles, and a Holy Family by *Angelica Kaufmann*; but the principal ornament is the splendid *SEPIULCHRAL MONUMENT of the founder (1475), by two German artists, *Sisto* and *Leonardo* of Nuremberg. The reliefs of Christ led to Mount Calvary, the Crucifixion and Entombment, and the Nativity, Epiphany, and Annunciation are very good; upon the urn above stands the gilt equestrian statue of the great Condottiere. Near it is the smaller *TOMB by *Amedeo*, of *Medea Colleoni*, the child of Bartolommeo, "one of the most charming works of its kind in Italy." There is some good inlaid wood-work by *Fantoni*. Along the lower line of the windows outside this chapel is a series of small reliefs of the Renaissance period, representing the Labours of Hercules, Scriptural subjects relating to our first fathers—the Sacrifice of Isaac, &c.

The *Duomo* has a fine cupola, and the proportions and the general character of the building are good, but as a whole it has a bare, undecorated

look. At the back of the high altar is a small Madonna, by *G. Bellini*; over that in the N. transept, a series of white marble reliefs, by *Fantoni* (1625), one of which, the Deposition, singularly resembles Rubens' well-known picture of the same subject: the wood-carvings of children were executed by *J. C. Sanza* (1695). In the 1st chapel l., a Virgin and Child, with SS. Catharine of Alexandria and Jerome, by *Moroni* (1576). In a large Chapel on the l. is a Head of Christ, by *Marco d'Oggiono*. Detached from the Church is a singular *Baptistery, built in imitation of the antique by Giovanni Campiglione in 1340, and restored in 1850. The cupola is modern, but the colonnettes are old.

Santa Grata has been freely gilt and decorated. The altar-piece, by *Salmeggia* (1623), represents the Virgin and Child, with Santa Grata bearing the head of St. Alexander. There is some mosaic work in this elegant little building.

S. Andrea contains a Virgin and Saints, by *Moretto*, and on the vault frescoes by *Padovanino*.

S. Bernardino has an interesting old Tower.

S. Alessandro in Colonna has an Assumption in the left transept, by *Romanino*.

In the Collection of Count Moroni are some good paintings by *Francesco Moroni*; and in that of Count Roncalli are several excellent works of Moroni, Cariani, Cima da Conegliano, and various Flemish masters.

Among the private houses in the Old Town may be mentioned the *Palazzo Medolago*, near the gate of S. Giacomo; *Noli*, just opposite; and *Secco Suardo*. In the Via San Cassiano, 5 min. S.E. of S. M. Maggiore, is the small *Pal. Tomini*, with elegant windows, fast going to ruin; and the *Pal. Terzi*, which commands an admirable view.

The position of Bergamo caused it to be strongly fortified by the Venetians, and the greater part of the walls,

now dismantled, are converted into boulevards, commanding views of extraordinary beauty and extent.

The houses of the *Città* are solid and lofty, with narrow streets and steep lanes, the sides often bridged by arches. Here are numerous vestiges of the middle ages—pointed archways, and courts surrounded by arcades upon massive columns, seen in perspective through the gateways. The *Città* is inhabited by the Bergamasc nobility, who keep themselves apart from the traders of the lower town. The Bergamasc dialect is perhaps the most inharmonious of Northern Italy.

Harlequin, according to the traditional cast of the ancient Italian drama, was a Bergamasc, and the personification of the manners, accent, and jargon of the inhabitants of the Val Brembana.

Bergamo is celebrated in the annals of music as the birthplace of *Rubini* (d. 1854), *Donizetti* (b. 1797), and other musical composers.

The country round Bergamo is one of the most renowned in Lombardy for its *Silk*, the great source of the wealth of its landed proprietors. The soil is of great fertility, and is well watered, the rivers *Serio* and *Brembo* being the main trunks of irrigation.

EXCURSIONS.—There are many fine feudal castles dotted about the country; such as the *Castello di Trezzo* upon the Adda, about 12 m. S.W.; and the *Castello Caleppio*, 10 m. S.S.E. on the Oglio, containing a fine collection of ancient armour (Rte. 58).

Steam Tramway N.E. to *Ponte Selva* (Rte. 58), passing (4 m.) *Alzano*, in the Church of which is the *Death of Peter Martyr, by *Lor. Lotto*; and in the Sacristy some sculptures in wood and intarsiatura of singular beauty, by *Fantoni*.

"About 8 m. N. of Bergamo is the Church of *San Tommaso in Limine*. It stands alone on the brow of a hill, from whence there is a beautiful view. Its extreme age is obvious from its external appearance, but it is still in good preservation, for which it is indebted to the excellence of its construction. The plan is nearly identical

with that of *San Vitale* at Ravenna—a rotunda crowned with a cupola. The cupola is not supported by pendentives, but by the walls themselves, assisted by the lateral resistance of the arches of the wings. The pillars are stunted and thick, and their capitals exhibit the usual imagery of the Lombards."—*G. Knight*.

The interesting *Castle of Malpaga* and the Rly. towards the Lake of Iseo are described in Rte. 58. Rly. S.S.W. to *Treviglio* (Rte. 53).

Steam Tramway S.S.E. to (27 m.) *Soncino*, passing *Malpaga*; S. to (33 m.) *Lodi*, by *Treviglio*; S.W. to (34 m.) *Milan*, by *Treviglio*; and S.W.W. to (20 m.) *Monza*.

ROUTE 53.

MILAN TO VERONA, BY TREVIGLIO AND BRESCIA.

Miles.	Stations.	Routes.
	Milan . 2, 18, 32, 54, 101	
12	Melzo	
17	Cassano d'Adda	
20	Treviglio . . . 59	
	7 Verdello	
	14 Bergamo . 52, 58	
28	Romano Lombardo	
41	Rovato . . . 58	
52	Brescia . . . 59, 71	
56	Rezzato	
62	Ponte S. Marco	
66	Lonato	
69	Desenzano	
73	S. Martino	
78	Peschiera	
80	Castelnuovo	
84	Sommacampagna	
92	Verona (Porta Nuova) 73	
94	Verona (P. Vescovo)	
		75, 84

The Rly. proceeds E. in a straight line, crossing the rich Lombard plains of meadow-land, by

12 m. **Melzo**. Here the line descends as it approaches the Adda, before reaching

17 m. **Cassano**, which is full of silk-works, and has some ruins of an ancient castle on the l. It occupies an im-

portant military position on the Adda, which has been often contested. Here Ezzelino da Romano received his death-wound in 1259; the Venetian army under Francesco Sforza was routed in 1448; and sanguinary battles were fought between Vendôme and Prince Eugene in 1705, and between Suwarrow and Moreau, 27th April, 1799. Crossing several branches of the Adda we arrive at

20 m. **Treviglio** Junct. (11,000), a long straggling place. The *Church* contains in a passage behind the high altar a Virgin and Child with twelve Saints and Angels in six compartments. In a vaulted chamber adjoining the Organ are remains of frescoes with some fine heads. Good brick campanile. [Rly. S.E. to *Cremona* (Rte. 59); N.E. to *Bergamo*. The latter Rly. runs parallel to the course of the Adda and Brembo, but at a distance of some miles, through a country richly cultivated in mulberry plantations, especially on approaching the hilly region.

7 m. **Verdello**, on the l. Here the hills behind Bergamo, and the Alps beyond, come finely into view, the line ascending gradually to

14 m. **Bergamo** (Rte. 52).]

On leaving Treviglio the train continues E. along the plain to

28 m. **Romano Lombardo**. Steam Tramway to Bergamo and Soncino (Rte. 58).

41 m. **Rovato** Junct., the birth-place of the painter *Moretto* and the architect *Richini* (1624). Rly. N.W. to Bergamo.

52 m. **BRESCIA** (60,000).

This fine, prosperous, and flourishing city was anciently one of the most opulent in Lombardy, second only to Milan; and *Brescia Parmata* was celebrated equally for the strength of her fortifications, the valour of her inhabitants, and the excellence of the arms and weapons here manufactured. But the fortifications are now dismantled, and the manufacture of fire-arms in the adjacent alpine valleys has almost ceased. The capture of the city by Gaston de Foix, Duc de

Nemours, the nephew of Louis XII. (1512), inflicted a blow upon its prosperity from which it never recovered. When in pursuance of the League of Cambrai the French overran the Venetian states, Brescia fell like the rest of the Venetian possessions, but was recovered by the vigour of Count Luigi Avogadro. The inhab. detested the French, and the standard of St. Mark being hoisted, the whole district was in a state of insurrection. The castle, however, was still held by the French, and Gaston de Foix marched against Brescia with an army of 12,000 men, the flower, says the '*Loyal Serviteur*,' of French chivalry. Among them was the celebrated Bayard, who, in the attack of the breach by which the French entered, received a wound which he thought to be mortal. The French poured in, and the city was taken by storm; although the Venetian troops made a desperate resistance, and the inhab. emulated the soldiers in valour. The city was given up to pillage, and the French, "the flower of chivalry," under the guidance of the "gentil" Gaston de Foix, truly termed by Sismondi the most ferocious of the chieftains who ever commanded an army, indulged during seven days in pillage, lust, and slaughter. The French boasted that 46,000 of the inhab. perished.

The spirit of the warfare may be illustrated by two celebrated passages in the history of this siege—the *Escape of Tartaglia* and the *Generosity of Bayard*. Among the crowds who vainly sought refuge in the churches was a poor woman of the lowest class with a child in her arms. The French chivalry cut at mother and child, and the boy received in the arms of his mother five sabre wounds; his skull was fractured and his upper lip split. In spite of this treatment he lived; yet the wound in his lip was so severe that he never fully recovered his speech; hence he was called *Tartaglia*, or the Stutterer; but his memory has been preserved, not by the injuries which he shared with so many others, but by his talent as one of the greatest mathematicians in the 16th cent.

With respect to Bayard, he was carried to the best-looking house at hand, believed to be that of the Cigola family (see below). His wound confined him for 5 weeks, nor was it closed when he remounted his horse and rejoined the army. Before his departure, the lady of the house, still considering herself and her family as prisoners, and her mansion and whole property as the lawful prize of her guest, yet perceiving his gentleness of demeanour, thought to prevail upon him to compound for a moderate ransom, and having placed 2500 ducats in a casket, she besought his acceptance of it on her knees. Bayard at first refused to take them, but upon her earnestly pressing him, he requested permission to bid adieu to her daughters. When they entered the chamber, they thanked him with deep gratitude as the guardian of their honour; and the good knight presented each of them with 1000 ducats in aid of their marriage portions. Then turning to the lady of the house, he said, "These remaining 500 ducats, madam, I request you to distribute among the poor nuns who have been pillaged, and with whose necessities no one can be better acquainted than yourself;" and so he mounted and rode on.

"The booty," says the 'Loyal Serviteur,' "was rated at 3,000,000 of crowns. Certain it is that the taking of Brescia was the ruin of the French cause in Italy; for they had gained so much that a great part of them returning home, forsook the war, and were much needed afterwards at the battle of Ravenna." As for the unfortunate city, famine and pestilence followed the ravages of war, and the void of population has scarcely yet been replaced.

The inhabitants of Brescia, and especially of the neighbouring mountain valleys, have always been remarkable for their military spirit and bravery, which were again manifested during the political agitation of 1849. Upon the renewal, by the Piedmontese Government, of the hostilities which had been suspended by the armistice

of the preceding year, a general rising of the people of Brescia took place, and putting at their head one of their fellow-citizens, Count Martinengo, they held the town for several days against the Austrian garrison in the castle above and a considerable force detached from Verona for the reduction of the town. The cannon of the besiegers, aided by the artillery of the fortress pouring shot and shell from the heights, at length compelled them to submit. Traces of the havoc committed by the cannon on its public edifices and palaces are still to be seen.

REFERENCES TO PLAN.

1	C	4	Duomo vecchio.
2	C	4	Duomo nuovo.
3	D	5	S. Afra.
4	B	3	S. Giuseppe.
5	D	4	S. Alessandro.
6	D	5	S. Barnaba.
7	D	6	S. Eufemia.
8	D	3	Hospital.
9	A	3	S. Faustino.
10	D	2	S. Francesco.
11	B	3	S. Giovanni Ev.
12	B	1	S. Maria delle Grazie.
13	D	2	SS. Nazaro e Celso.
14	A	5	S. Pietro.
15	D	2	S. M. Miracoli.
16	C	3	Pal. Municipale.
17	C	4	Pal. del Broletto.
18	C	4	Biblioteca.
19	B	5	Museo Civico.
20	D	4	Galleria Tosio.
21	D	4	Theatre.
22	D	3	Piazza nuova.
23	C	2	S. Maria della Pace.
24	C	3	S. Agata.
25	D	5	Pinacoteca.

HOTELS.

a	D	4	Italia.
b	D	3	Gambero.
c	C	3, 4	Fenice.

The town is pleasantly situated, and there are lovely views from the heights above the city. 2 m. W. flows the Mella, the ancient *Mela*, noticed in the verses of Catullus.

Brixia, Cyonæ supposita speculæ,
Flavus quam molli percurrit flumine Mela,
Brixia Veronæ mater amata meæ.

The Mela here mentioned is supposed to be the river of which Virgil speaks:—

tonsus in vallibus illum
Pastores, et curva legunt prope flumina Melaë.





Alessandro Bonvicino, usually called *Moretto*, flourished here in the first half of the 16th cent. He studied under *Ferramola*, and formed a style of his own, distinguished by its cool, silvery, and harmonious tone of colour. Many of his best works are still in Brescia. His rival, *Girolamo Romanino*, was born in the province. The works of the latter painter, though magnificent in colour, are decidedly inferior in earnestness, tenderness, and depth of feeling to those of *Moretto*.

IMPORTANT SIGHTS.—*Duomo Vecchio*; *Duomo Nuovo*; *Broletto*; *Biblioteca Queriniana*; *Museo Civico* (Antiquities); *Museo Civico* (Christian and Mediæval); *Galleria Tosi*; Churches of *S. Clemente*, *S. Maria Calchera*, *S. Faustino*, *S. Giovanni Evangelista*, *S. Francesco*, *S. M. dei Miracoli*; *Palazzo, del Municipio*; Churches of *SS. Nazzaro e Celso*, *S. Afra*; *Pinacoteca, Campo Santo*.

The city has five gates: *Porta Milano*, leading to the *Campo Santo* and *Milan*—*Porta Stazione*, to the *Rly. Stat.* and *Crema*—*Porta Cremona*—*Porta Venezia*, to *Verona*—*Porta Montana*, to *Val Trompia* and the other mountain valleys.

CHURCHES.

The *Duomo Vecchio* (key kept by the Sacristan of the adjoining *Duomo Nuovo*), also called the *Rotonda*, was built, according to some historians, by Marquard and Frodoard (662–71), two Lombard dukes, father and son, with the assistance of Grimoald, King of the Lombards. Others attribute it to a Count Raymond, who governed Brescia under Charlemagne in 774. Its floor is below the surface of the street, and is reached by descending a flight of steps. The walls are of stone; the circuit on the outside is divided by

pilasters into 24 portions, surmounted by a brick cornice. The nave is circular, and is formed by a colonnade of 8 piers, bearing round arches, which support the dome, in conjunction with the outer circle of walls. The interior has been much altered; the presbytery and choir were added in the 13th and 15th cents., and the lateral chapels as late as 1571. The stone altar in the choir is of the 13th cent. Some curious mediæval tombs are still left. High up on the wall, over the 2nd chapel rt., is the monument of Lambertino da Bononia, bishop of this see in 1349. On the left, the Renaissance tomb of Bp. Domenico dei Dominici. In the Chapel of the Santissime Croci, N. of the chancel, is the sarcophagus of Bp. Maggi, a good specimen of the style of the revival; by its side is the tomb of Cardinal Morosini, by *Antonio Carra*, a Brescian artist. There is a remarkable echo in this Church.

PAINTINGS (displaced during the restoration of the Church):—*Pietro Rosa*, St. Martin dividing his Cloak with the Beggar.—*Bernardino Gandini*, the Guardian Angel.—*Moretto*, Abraham and Melchisedec; the Last Supper; St. Luke and St. Mark; Elijah asleep; Abraham and Isaac.—*Romanino*, the Descent of the Manna, much injured. In the apse of the choir is a fine *Assumption, by *Moretto*. At the sides, the Visitation and Nativity of the Virgin, by *Romanino*. Under glass is a Flagellation, attributed to *Morone*. In the chapel of the Santissime Croci (end of N. aisle) are two large paintings by *Cossali* and *Gandini*: the first represents the miraculous Apparition of the Cross to Constantine; the second Duke Namo delivering the ancient crosses, still preserved as relics in this chapel, to the magistrates of Brescia. The Byzantine casket in which they are enclosed represents Constantine and Helena, with their names in Greek letters. The crosses are known to have been in the possession of the citizens as far back as 1295. It is supposed by some authorities that they were brought from the East by

Bishop Albert, who, between 1221 and 1226, was successively leader of the Brescian crusaders at the siege of Damietta, patriarch of Antioch, and apostolic legate in Syria. In this chapel are also preserved the pastoral staff of St. Philasterius, Bishop of Brescia in 384, and several other relics.

The **CRYPT**, now unsafe, entered by stairs near the 4th pillar on the rt., and sometimes called the Basilica of St. Philasterius, is supported by 42 marble columns : many of the shafts appear to be ancient : the capitals, which are Lombard, indicate an earlier style than the superincumbent structure. There are some very ancient frescoes on the walls—Our Saviour with a bishop and St. Helena, in the apse, has been supposed to date from the 9th cent. ; St. Michael and three bishops, in the transept, from the 13th.

The ***Duomo Nuovo** was begun in 1604, from the designs of *Giovanni Battista Lantana*, on the site of a baptistery built by Queen Theodolinda, but the vault of the cupola was only closed in 1825. The dome, from the design of *Maxxoli*, a Roman architect, is said to be the largest in Italy except that of St. Peter's and Florence. Near the entrance on the rt. is the tomb of Bishop Nava (1831), with groups and reliefs by *Monti* of Ravenna. At the end of the l. aisle, *Palma Giovane*, the Virgin, with SS. Carlo Borromeo and Francesco, and Bp. Marin Zorzi, as donor. 3rd chapel rt., tomb or urn of S. Apollonius and S. Philasterius, bishops of Brescia, ornamented with reliefs in three compartments of the 15th cent. The archives of the Canons are rich in ancient MSS.

In the centre of the piazza, before the Duomo, is a *fountain* with an allegorical statue of the city, an armed female (Brescia armata), by *Caligari*.

Sta. Afra, erected in 1580, upon the supposed site of a temple of Saturn, is rich in frescoes and paintings. Near the 3rd altar on the left is the Woman taken in Adultery, doubtfully assigned

to *Titian*. There are two or three repetitions of it in England.—**Paolo Veronese* : 2nd altar l., the Martyrdom of Sta. Afra, over the altar, under which is the body of the saint. The severed heads of SS. Faustino and Jovita lie at the foot of the scaffold ; that in front is the portrait of the painter. The picture has suffered from modern restoration.—*Tintoretto* : the Transfiguration, at the high altar. The lateral pictures of SS. Faustino and Jovita are by *Palma Giovane*. They were brothers of a patrician family, who preached Christianity at Brescia whilst the bishop of the city lay concealed during the persecution. They are said to have suffered martyrdom, A.D. 121, in the presence of the Emp. Hadrian.—*Bassano* (2nd chapel on rt.), the Baptism of Sta. Afra : the rite is administered by torchlight by St. Apollonius, and Faustino and Jovita are distributing the Eucharist.—*G. C. Procaccini* (4th chapel rt.), the Virgin and Child, with SS. Carlo Borromeo and Latinus. One of the adjoining cloisters, in the style of Sansovino, is good. The crypt has been modernised.

Sta. Agata, supposed to have been founded by Queen Theodolinda. Among the paintings are :—*Foppa* the younger, Nativity and Adoration of the Magi, at the 1st altar on the l. ; and over the high altar, the *Martyrdom of S. Agata, by *Calisto da Lodi* (with SS. Peter, Paul, Barbara, and Catharine below), the masterpiece of the artist, and a picture of great beauty.

S. Alessandro, an ancient foundation, formerly belonging to the order of the Servites, has, at the 1st altar on the rt., a fine painting of the *Annunciation, by *Fra Angelico da Fiesole* (1432). The predella of the Life of the Virgin is by *Vincenzo Civerchio*. At the 5th altar rt., is an Ecce Homo, by *Lattanzio Gambara*.

S. Clemente contains five paintings by *Moretto* ; 2nd chapel rt., the *Five

Virgin Saints, Cecilia, Agatha, Lucia, Barbara, and Agnes. At the first altar l., St. Ursula and her train. These two pictures "give evidence of the master's tender, impressible nature, which succeeded above all in female characters."—*Cio*. Over the high altar is the *Virgin and Child in a bower with Angels; below, SS. Catharine, Dominic, Clement, George, and Mary Magdalene. 4th l., the Offering of Melchisedec; 3rd, Virgin and Child, with the two SS. Catharine, Paul, and Jerome. The painter is buried on the l. of the entrance; the bust over his tomb is by *San Giorgio*, erected in 1842.

The Church of *Corpo di Cristo* (B. 5) has a good Renaissance doorway and some picturesque brickwork.

San Faustino Maggiore.—The bodies of St. Faustinus and St. Jovita were translated hither in 843. The present building is of the early part of the 17th cent., after the designs of *Caligari*. The walls and roof are covered with frescoes. The tomb of the patron saints, behind the high altar, by *Carra*, is of black and white marble in the heavy style of the 17th cent. The *Nativity, over the 2nd altar rt., by *Gambara*, is one of the largest and best of his oil paintings.

San Francesco was founded in 1254; but only a small portion of the original edifice remains—the W. front, which is Lombard, with a good wheel window, and the bell-tower. Within its precincts the Brescians took the oath of fidelity to the republic of Venice, March 17th, 1421. **PAINTINGS:**—over the high altar, **Romanino*, the Virgin and Child, surrounded by SS. Francis, Anthony of Padua, Bonaventura, and Louis (1502), in a fine old frame. Good intarsia stalls of 1483. In the Sacristy is a small Virgin and Child on wood in a good frame, and some fine tarsia panelling and presses of 1511. Near it, a picturesque little Cloister with a fountain.—*Moretto*, SS. Jerome, Margaret, and Francis (1530), in the 3rd chapel rt. To the

rt. of it is an old fresco of the Entombment, under glass. In the 4th chapel l. are some fine specimens of intarsiaturation work, representing 26 subjects from the life of Christ, executed in 1553 by *G. B. Virsch*. 1st l., **Francesco Prato da Caravaggio*, the Marriage of the Virgin (1547), with great beauty of expression and colouring. The works of this painter are exceedingly rare.

San Giovanni Evangelista, the primitive Church of Brescia, having been founded in the 4th cent. by St. Gaudentius, was rebuilt in the 16th. In the 3rd chapel rt. the Massacre of the Innocents, by *Moretto*. Over the high altar the Virgin and Child, with SS. John Ev., Augustine, Agnes, and John Bapt., the Almighty and a prophet above, by *Moretto*; the two Prophets on the side panels, and two scenes from the life of St. John Bapt., are by *Maganza*. The Three Maries weeping over the Body of the Saviour in the chapel of the *Sacrament* (5th l.) is attributed to *Giov. Bellini*. Below it, forming a predella to the handsome frame, is a good carving of the Last Supper in gilded wood, comprising figures only, without a table. In the same chapel are the competing ***FRESCOES** of *Moretto* and *Romanino*; to the former belong (on the rt.) the Fall of the Manna, Elijah, the Last Supper, with fine heads, two Evangelists, and the Prophets on the roof; to *Romanino* (on the l.), the Resurrection of Lazarus, the Magdalen in the House of the Pharisee, the Miracle of St. Gregory, and two more Evangelists and Prophets on the roof. The woodwork of this chapel is plain but tasteful. The Marriage of the Virgin, by *Romanino*, in the 4th chapel l., is considered one of his best works. In the Baptistry, 1st l., is a good picture of SS. Biagio, Mary, Peter Martyr, Mary Magdalene, and Barbara, by *Lorenzo Costa*.

San Giuseppe. Paintings all removed to the Pinacoteca. On the left of the Church is a picturesque cloister with a fountain,

S. Maria Calchera has beneath the pulpit a painting of the *Saviour with SS. Jerome and Catharine, by *Moretto*; at the 3rd altar rt., S. Apollonius at Mass, attended by Faustinus and Jovita as sub-deacons, and four kneeling figures, by *Romano*, both fine works. Over the high altar the Visitation, by *Calisto da Lodi* (1525), and in the 1st chapel l., *Jesus and the Magdalen at the Pharisee's Supper, by *Moretto*.

S. M. delle Grazie. 1st chapel rt., *Pietro Rosa*, *St. Barbara kneeling before her Father in Expectation of Death (1574). — 4th, good copy of *Moretto*, St. Anthony of Padua, St. Antonio Abate, and S. Nicolo Tolentino, at the Pinacoteca; 7th, the Madonna, with SS. Sebastian, Martin, and Roch, by the same.—*Procaccini*, Nativity of the Virgin, over the high altar—*Ferramola* (1st chapel l.), Virgin and Child. To the left of the Church is a pretty Cloister, hung round with votive offerings for favours received from the Virgin.

S. M. dei Miracoli, remarkable for its sculptured Renaissance front, by *Gasparo Pedoni*, the best part of which is the porch. Over the 1st altar on the rt., *St. Nicholas, leading four children before the throne of the Madonna, "a sweet work," by *Moretto*. In the choir on the rt., an Assumption by *Morone*.

SS. Nazzaro e Celso was rebuilt in 1780. The *picture behind the high altar, by *Titian*, consists of the Annunciation above; in the centre the Resurrection; in the lower compartment on the l., the portrait of Altobello Averoldo, by whom the picture was presented to the church, together with the patron saints, Nazzaro and Celso, in armour. On the other side is St. Sebastian, a magnificent figure, and in the distance St. Roch healed by the Angel; the introduction of these two Saints probably showing that the painting was a votive offering after a pestilence; signed "Ticianus faciebat, MDXXII." In

the 2nd chapel on the l., is the *Coronation of the Virgin, by *Moretto*, with SS. Michael, Joseph, Francis, and Nicholas; the whole picture is beautifully harmonious in light and colour. The Transfiguration, in the 3rd rt., is also by *Moretto*. Over the entrance doors, *Foppa the younger*, Martyrdom of the Patron Saints; on the rt., Scourging; on the l., Beheading. In a large chapel on the rt. of the entrance is a fine sepulchral effigy of Altobello Averoldo. In the sacristy the Annunciation, by *Moretto*.

San Pietro in Oliveto, a Carmelite Church below the fortress, was partly rebuilt by *Sansovino*. Its pictures have been removed. On the rt., leading into the Convent, is a very beautiful Renaissance doorway.

San Salvatore.—This noble building, in the form of an ancient basilica, was erected by Desiderius, King of the Lombards, in the middle of the 8th cent., and is now attached to the Mediæval Museum (see below). It is proposed to restore the Church, whose curious crypt, constructed of Roman fragments, has some interesting old frescoes.

In the **Seminario di S. Angelo** (E. 6) is a good painting by *Moretto*—The Trinity, with SS. Peter and Paul.

PUBLIC BUILDINGS, &C.

MUSEO CIVICO, in two Sections—**Antico** (Romano), and **Medioevale** (Cristiano). Both open daily from 10 to 3 in winter, or 4 in summer, fee 1 fr. The same ticket admits the holder to each Museum.

The building which contains the Roman Section (19, B. 5) is supposed to have been erected by Vespasian (A.D. 72) on the site of a still more ancient Temple, and dedicated to Hercules. Many vestiges of an older structure may be seen in the passages and vaults included in the basement story. They have tessellated pavements, and the walls are of the "opus reticulatum," over which a hard

polished stucco has been laid. Large portions of this remain quite perfect; it was painted in compartments, and the colours are very fresh.

The antiquities of Brescia were investigated in the 17th cent. by Rossi, who describes them in his *Memorie Bresciane*, and whose accurate observation is established by recent discoveries. A tall Corinthian column was then protruding through the soil, and Rossi in his treatise gave the drawing of the whole Temple to which it had belonged. When the municipal authorities instituted an excavation in 1823, the result was the discovery of the entire Portico, and of much of the adjoining structure. The columns, with the exception of the one which so long declared the existence of the rest, are broken at various heights, but the stairs and the basement are entirely in their original state. The latter is composed of upright blocks of marble, one block composing its whole height. The masonry indeed throughout is excellent. The architecture has many peculiarities, and, like almost every Roman building of the same period, shows that the architects considered themselves as by no means bound by such rules as those which Vitruvius has laid down. The finest work in it is the bronze *winged* *Statue of Victory or Fame discovered in 1826, and originally gilded. The shield under the left hand is a restoration; so also is the helmet upon which the left foot rests. The figure is $6\frac{1}{2}$ ft. in height; the head is encircled by a fillet, on which is traced a laurel branch, inlaid with silver. The drapery and wings are executed with the greatest delicacy. When discovered, the wings were found lying at the feet of the statue, evidently having been taken off for the purpose of better stowing the figure in its place of concealment. The head, the drapery, the elegance of the limbs, are as fine as can be conceived. Found together with the Victory, and now in the same room, are six heads with traces of gilding: one of them is supposed to represent Julia, the daughter of Titus, or the

Empress Faustina. Also a small statue, fully gilt, representing a captive barbarian. The workmanship is inferior to that of the Victory. Portions of harness, with very fine figures in relief. A female hand and arm, larger than life: very fine. Many fragments of moulding and ornaments, some gilt, all of great elegance, and probably decorations of the monument of which the Victory formed a part.

The *Roman inscriptions* are about 1400 in number. The citizens of Brescia began to preserve these remains earlier than any other city in Europe. By a special ordinance, passed in 1480, they required that all who, in digging or otherwise, might discover ancient inscriptions, should preserve them. The inscriptions thus brought together have been edited and published by *Mommsen*:† many are early Christian; one is to the memory of a certain Cecilia, who is singularly described as "*Mater Synagogæ Brixianorum*."

In a Room on the rt. of the entrance are many rare specimens of ancient Roman glass, including a beautiful little oval *amphora of reddish-violet hue, found in 1853 at Bagnolo Bresciano; a coloured platter of Corinthian glass; funeral urns and Etruscan vases.

The Collection of Coins comprises 9000 examples, Consular, Imperial, Greek, Byzantine, Mediæval, and Modern.

There are several architectural fragments; some exhibit rich varieties of the composite. An Ionic capital, with fine angular volutes; votive altars and cippi; a portion of a beautiful mosaic pavement; two human skeletons of the Bronze Age; specimens of pottery and articles of bronze.

On the left, near the exit from the Museum, are the supposed remains of a Theatre. Not much is seen, as they are concealed by a private dwelling-house. 5 min. S., in the small oblong *Piazza Beveradore*, has been discovered part of the front of a fine building, supposed to be the *Curia*

† *Inscriptiones Urbis Brixie*, Berlin, 1874.

(provincial House of Assembly) of the Roman city. It is expected that further excavations between this spot and the Museum will lay bare some interesting ancient sites.

The **Museo Cristiano**, devoted to mediæval remains, has been established in the Church of S. GIULIA, 5 min. E. of the Museum of Antiquities. This Church, decorated with frescoes by *Foppa* and *Ferramola*, belonged to a celebrated Nunnery founded by the Lombard Kings. It is contiguous to the ancient Church of S. Salvatore and to the little Chapel of S. M. in Solario, which form together a most interesting chronological, historical, and artistic group of buildings, and a veritable Christian Museum.

Entering by a lateral door, on the rt. is a Cupboard of the 16th cent.; an inlaid Lectern, by *Raffaello da Brescia* (1520); and a very beautiful bust in bronze. Between two windows has been arranged an interesting Collection of about 303 medals, objects in niella, bronze, &c. Close by is the *TOMB OF MARCANTONIO MARTINENGO, an able commander in the Venetian service, slain in a skirmish with the Spaniards in 1526. The monument is adorned with reliefs of Scripture histories. Left of it is a small bronze Statue by *Donatello*; then a monument to the Count of Pitigliano (1510), in front of which, by the window, are some beautiful specimens of ornament in bronze and copper. Further on is the Sacrifice of Isaac, carved in ivory and ebony by the Dutch sculptor *Plattenberg*; a fine assortment of Ivories and Enamels, among which is the celebrated *LIPSAOTECA, a series of sculptured ivory plates, which formed a box in the shape of a Cross, to contain relics; the reliefs represent Old and New Testament subjects, and are referred to the 4th cent. In the following case is some good Murano glass. In the middle of the room are rare Medals, many of them unique, and three valuable ivory diptychs—the first in honour of Boetius, who became consul in 487, and who was

the father of the celebrated Severinus Boetius; on the back are some curious Christian miniatures of the 6th cent., representing the Raising of Lazarus, and SS. Jerome, Augustine, and Gregory: on one side the consul is represented in his consular robes; on the other presiding at the games of the Circus. Another diptych of Lampadius, consul A.D. 530; he also is represented as presiding at the games. A third, called the *Dittico Queriniano*, is said to have belonged to Pope Paul II., afterwards passing into the possession of Cardinal Querini, Bp. of Brescia, with mythological subjects—Paris and Helen on one side, and a group of Paris and Helen crowned by Love on the other: many have suspected that it is of comparatively recent date: the workmanship at all events is beautiful. Near this is the celebrated Byzantine *CROSS OF GALLA PLACIDIA, set with ancient gems and cameos, and bearing miniatures of that Empress and of her children Honoria and Valentinian III.; it is of Greek workmanship, probably of the 4th cent., and was given to the Nuns of S. Giulia by King Didier. The remaining glass cases contain Majolica and Terra-cotta from Faenza, Urbino, Gubbio, and Deruta; weapons of the 16th and 17th cent.; and a rich Collection of 5000 Medals bequeathed to the Museum by Count Mazzuchelli.

The **Galleria Tosi** (20, D. 4, 5) is open under the same regulations as the above, and tickets (1 fr.) taken here admit the visitor also to the Pinacoteca (see below). This handsome palace, and the large collection of Paintings and Engravings contained in it, were bequeathed in 1428 to his native town by Count Tosio, distinguished for his taste and patronage of the arts. Other collections were afterwards added, but these, including many excellent works by Moretto, have been transferred to the new Pinacoteca in the Palazzo Martinengo. There yet remain the following works of Art, distributed over ten rooms. At the top of the stairs

are two busts by *Monti of Ravenna*—one of Count Tosio and another of Galileo. In the ante-room an *Ecce Homo*, by *Moretto*. In the second room a small *Annunciation*, by *Moretto*; *Moroni*, Portrait of a man in blue dress trimmed with ermine, sitting at a table; **Tintoretto*, Portrait; *Girol. dai Libri*, some good miniatures; **Lorenzo Lotto*, Adoration of the Shepherds, with portraits of the Gussoni Family, for whom it was painted; *Carpaccio*, Profile Head, red cap and collar; *Fra Bartolommeo*, Holy Family; *Moretto*, Daughter of Herodias; *Cesare da Sesto*, Head of the Child Christ; *Francia*, small Virgin and Child. Third room: **Raphael*, The Man of Sorrows, formerly belonging to the Mosca family of Pesaro, and purchased by Count Tosio for 24,000 francs—a small picture, charmingly executed, and admirably preserved (1505); it represents the Saviour crowned with Thorns, and pointing to the wound in His side. In an adjoining cabinet there is a collection of drawings by Giulio Romano, Guercino, Appiani, Palagi, Bossi, &c. Among the modern works are two Landscapes by *Massimo d'Azeglio*: one, the Uomini Ferro of the Orlando; a Choir of Friars, by *Granet*; the Departure of the Exiles from Paraga, by *Hayez*; Sir Isaac Newton studying the effects of light on soap-bubbles, by *Palagi*; Tasso reading the Gerusalemme at the Court of Ferrara, by *Podesti*; Count Ugolino, by *Diotti*; and a small mosaic of the Falls of Terni. A long gallery is hung with Engravings from the best masters; at its extremity is a chapel, with a fine statue of the Child Jesus, by *Marchesi*, over the altar.

Among the sculptures are a young Bacchus, by *Bartolini*; relief of Gany-mede, and of Night and Morning, by *Thorwaldsen*; head of Eleonora d'Este, by *Canova*; copies, by *Gandolfi*, of Canova's bust of himself, and that of Napoleon; and *Pampaloni's* lovely statue of a Child praying, so well known by its numerous copies.

There is a fine marble group of the

Laocoon by *Luigi Ferrari* of Venice in a room on the ground-floor.

The **Pinacoteca Martinengo**, in the Via S. Gaetano, contains all the best works of *Moretto*, *Romanino*, and other painters, removed hither from various Churches, as well as those pictures, formerly in the *Galleria Tosi*, which did not form part of the original bequest of Count Tosio. Adm. daily, 10 to 3 or 4 (1 fr.), the ticket being available also for the *Galleria Tosi*. Short Catalogue of 1888, 20c. The following pictures are the most attractive:—

Annibale Caracci.—St. Francis.

Calisto da Lodi.—Nativity, with St. Stephen and a bishop.

Civerchio.—SS. Nicholas of Tolentino, Sebastian, and Roch, with Christ in glory.

Foppa.—Heads of SS. Faustino and Giovita, in fresco.

Francia.—Virgin and Children.

Gambara.—Apollo with a Cupid, fresco.

Moretto.—Moses at the Burning Bush.—Nativity, with SS. Dominic and Jerome.—Nativity.—The Supper at Emmaus.—Portrait of a Cavalier in red and black, holding a letter.—Virgin and Child with SS. Euphemia and Justina, and two kneeling bishops.—The Passion.—Virgin and Child with St. Francis, and a donor introduced by an Angel.—Virgin and Children.

Palma Giovane.—Christ bearing the Cross.

Romanino.—Coronation of the Virgin, with SS. Paul, Peter, Joseph, Peter Martyr, and other Saints and donors.—The Magdalene at the feet of Jesus, fresco on canvas.—Supper at Emmaus, fresco on canvas.—Christ bearing the Cross.—Nativity.

Savoldo.—Nativity.

Vandyck.—Virgin and Children.

Venetian School.—Virgin and Child.

The **Palazzo del Municipio*, or *La Loggia*, in the Piazza Vecchia, is a beautiful building, intended for a town hall, and commenced in 1492

by *Tommaso Formentone*, who raised the edifice to the first floor. It was continued by *Sansovino*, who erected the second, and completed by *Palladio*, who finished the windows; yet the rich, varied, cinquecento style predominates, and it is one of the finest specimens of its kind. Three arches form the ground-floor; an arcaded court is seen receding beneath them. Above is the council-chamber, with the projecting *Ringhiera* towards the piazza: an open staircase is on the side of the building. The order is a fanciful composite; the pilasters and friezes are covered with rich sculptured scale-work, foliage, and ornamental devices. The entrance to the lower chambers is a small triumphal arch, composed, like the whole building, of rich marbles.

The exterior is covered with sculptures. The fine series of medallions representing Roman emperors in borders of coloured marble, are by *Gasparo da Milano* and by *Antonio della Porta*. The fanciful candelabra trophies by *Fostinello*, *Casella*, *Colla*, *Martino della Pesa* and *Giovanni da Lugano*; Justice, and SS. Faustino and Giovita, by *Bonometti*; Faith, by *Federigo da Bagno*—all artists of high merit, though their reputation is lost amidst the greater names of Italy. The magnificence of the interior originally fully corresponded with the outside; but, on the 18th of Jan., 1575, the whole was in flames. The proclamation issued by the governor attributed the fire to design. It was believed at the time that the real instigators were in the Palace of St. Mark, and that the illustrious Signoria had paid the incendiary. The motive attributed for the act was the wish to destroy certain charters of liberties granted to the Brescians by the emperors, and confirmed by the republic. Some fine paintings by Titian were destroyed by this fire. The beautiful façade suffered from the bombardment by General Haynau in April, 1849, the marks of several cannon-balls being still visible.

In the *Palazzo della Pretura*, behind the Loggia, a staircase in a Court to the rt. leads to a room on the first floor, decorated with well-preserved paintings by *Lattanzio Gambara*.

The *Torre dell' Orologio* rises upon a picturesque portico and arch in front of the Loggia, and has an enormous dial, put up in 1522, with the numbers from 1 to 24. It marks the course of the sun and the moon; and two men of metal strike the hours. Near this is a monument to the Brescians who fell in the siege of 1849.

The *Torre della Pallata*, at the corner of the *Contrada della Pace* and *Corso Garibaldi*, is a fine specimen of castellated architecture, with a great projecting base and lofty battlements: it now serves as the town belfry. At the base is a fountain (1596), from the designs of *Bagnadore*, the sculptures by *Bonesino* and *Carra*.

The *Broletto*, near the Cathedral, the ancient palace of the republic, is a huge pile of brick, erected between 1187 and 1213. "In the Broletto, sadly mutilated as it is, Brescia has the remains of one of the most extensive and grand of these buildings anywhere to be seen."—*G. E. Street*. In the west front is a beautiful doorway and fine rose-window belonging to the ancient Church of S. Agostino. There is an internal quadrangle, with an arcaded cloister on two sides. The terra-cotta ornaments in many parts of the building deserve attention for their beauty, and it may be observed that round and pointed arches are employed indifferently throughout. The restored *Torre del Popolo* rises at the S. corner, surmounted by a rude belfry and deeply-cleft Italian battlements. Here, as everywhere in Brescia, the armorial bearings were very wantonly effaced by the French in 1796, while many excellent paintings and objects of historical interest were sold or destroyed. The Broletto is now employed for public offices and prisons.

The *Biblioteca Queriniana* (daily, 11 to 3, except Wed.; Sun. 2 to 5) was founded in 1750 by Cardinal Querini, a diligent cultivator and munificent encourager of literature. To him we owe the collection of the works of Cardinal Pole, so useful as documents for the history of England. Here he placed his ample collections, adding a noble endowment, which is partly employed in increasing the library. It now contains upwards of 40,000 volumes, including many early printed books and curious manuscripts. A few may be noticed:—The *Evangelarium*, or copy of the Gospels, according to the ancient Italian version, written in gold and silver upon purple vellum, of the 9th century.—The *Codice Diplomatico Bresciano*, consisting of various charters from the 9th to the 11th cent., formerly in the monastery of *Santa Giulia*.—A Koran, upon cotton paper, of early date and great beauty.—The *Codex Eusebianus* of the 11th cent., with miniatures; the *Liber Poteris Brixiae*, containing the proceedings of the municipality of Brescia during the 11th, 12th, and 13th cents.; and the *Statute Bresciane*, interesting for local history between 1200 and 1385.—Fine MS. of Dante, with miniatures, and another of Petrarch, with miniatures by *And. Mantegna* (1470).

Among the Private Mansions worthy of notice are:—

Palazzo Cigola, near the *Giardini Pubblici*, a good specimen of domestic architecture. It is supposed to have been here that the wounded Bayard was so hospitably received in 1512.

Casa Sorelli, at the corner of the Contrada S. Antonio and C. della Pace, has a fine gateway surrounded by reliefs of military ornaments, a man on horseback crossing a bridge, said to be *Bart. Colleoni*, forming the central one.

Palazzo Martinengo Cesaresco, 355, Contrada S. Brigida, is remarkable for its fine architecture. The figures at

the entrance are by *Jacopo Medici*, a pupil of Sansovino.

Palazzo Martinengo della Fabbrica, an extensive and sumptuous edifice, with a fine gate entrance. One chamber is covered with *frescoes by *Moretto*, recently well restored; on each of the walls is a garden scene or landscape, with a bower in the centre, with family portraits.

The gay external decorations of the houses of Brescia formed a peculiar feature of the city; but they are rapidly disappearing. In the *Corso Palestro* are some curious frescoes, on which Romanino was first employed; but *Gambara* having married his daughter, Romanino transferred the order to his son-in-law as part of the young lady's fortune. They represent the Rape of the Sabines; passages from the *Iliad*; *Aeneas* and *Dido*; *Europa* and *Jupiter*; the Continnence of *Scipio*; *Mutius Scævola*; *Lucretia*; *Asdrubal* at the feet of *Scipio*; and some others, with a great variety of accessory ornaments, showing much fancy and originality. The painted cortile of the *Casa Bettoni Cazzago* by *Mola*, in the Contrada Larga, is remarkable for the backgrounds, landscapes, perspectives of architecture, &c.

In the *Corso de' Mercanti* is a house covered with frescoes by *Gambara*; the subjects are allegorical, and seem to represent youth, manhood, and old age.

The CITADEL, erected by the Visconti in the 14th cent., occupies the summit of the hill round the sides of which the town is built, and is supposed to stand on the site of the *Specula Cyenea* of Catullus. It was much strengthened by the Venetians, and in later years by the Austrians, so as to completely command the city. From its heights, which command a fine view, Gen. Haynau barbarously bombarded Brescia in 1849.

The *CAMPO SANTO, $\frac{1}{2}$ m. outside the Porta Milano, is approached by a fine alley of cypresses. From the outer semicircular area two gates lead

into the inner cemetery, between which is a very handsome chapel with a Doric portico, having over the altar a good statue, by *Gandolfi*, of the Angel Gabriel, and over the cornice busts of the different saints of Brescian origin. On either side of this chapel, under the porticoes which flank it, are the sepulchral vaults of the principal families of the province. The monuments of Countess Erizzo Maffei, Countess Martinengo Cesaresco di Barco, and Count Tosio, the patriotic founder of the Museum that bears his name, are deserving of notice; the first two are by *San Giorgio*, the last by *Monti of Ravenna*. The cemetery is kept in admirable order; the poorer classes have each a head-stone, of a uniform shape and size, with a number attached for more easy reference, the cost of which, including all charges for burial expenses, only amounts to about 6 francs. The high pyramidal monument in the centre is that of *Bossini*, a benevolent Priest of Brescia.

Rly. S. to *Cremona*, N.W. to *Iseo*. Steam Tramway to (18 m.) *Tormini* and (24 m.) *Salò*, in correspondence with the diligence; thence to (33 m.) *Gargnano* on the Lago di Garda. At *Paitone*, 12 m. on the high road to *Salò*, is a celebrated painting by *Moretto* (see *Handbook for S. Germany*, Rte. 397). From *Tormini* a branch Tramway runs N.W. to (13 m.) *Vestone* (Rte. 74). Tramway also S.W. to (18 m.) *Orzinuovi*, by (9 m.) *Lograto*; and S.E. to (44 m.) *Mantua*, by (23 m.) *Medole* and (26 m.) *Guidizzolo*. Dil. direct in 12 hrs. to (62 m.) *Edolo* in the Val Camonica, by *Iseo*, *Pisogne*, and *Breno* (Rte. 71).

BRESCIA TO VERONA.

The Rly. runs through a fertile country at the foot of the last declivities of the Alps, and beyond

56 m. *Rezzato* crosses the *Chiese*.

62 m. *Ponte San Marco* lies on the *Chiese*, which flows from the Lake of *Idro*. [Roads lead from this Stat. to *Salò* and *Gargnano* on the l., and to

Monte Chiaro and *Castiglione* on the rt.] *Monte Chiaro* is seen on the E. acclivity of the hills.

66 m. *Lonato*. The town lies to the N. on the summit-level of a range of hills that separate the plains bordering on the *Chiese* from the *Lago di Garda*. There is a large Church with a dome in the centre of the town, and a high square mediæval tower, which commands a fine view over the Lake of Garda; and towards Verona are considerable remains of mediæval walls, which form picturesque objects in the landscape. *Lonato* is celebrated in the early military career of Napoleon as the scene of one of his most brilliant actions. Here, on the 3rd Aug. 1796, he defeated the rt. wing of the Austrian army commanded by Marshal Wurmser, following it up two days after by the still more decisive battle of *Castiglione*, which at the time sealed the fate of the Austrians in Italy.

Leaving *Lonato*, the Rly. at first passes through very deep cuttings across old glacier detritus, and through a short Tunnel, about $1\frac{1}{2}$ m. beyond which we reach the viaduct of *Desenzano*, consisting of 15 pointed arches, a strange fancy of the Austrian engineers—the cause, probably, of its insecurity: it is built of red Verona marble. Before arriving at the viaduct is seen *Desenzano*, with its mediæval castle; further on, the long sandy spit of *Sermione* terminated by its Scaligerian fortress; and beyond, *Monte Baldo* towering over the N.E. shores of the Lake of Garda, with the hilly region between the latter and the *Adige*, covered with towns and villas. Immediately after crossing the viaduct we arrive at

69 m. *Desenzano Stat.*, nearly a mile from the town and lake, and at some elevation above the latter. Omn. to the Steamer (50 c., luggage 25 c.).

The town of *Desenzano* (4500) is situated on the S.W. shore of the lake; immediately above rises a fine old castle, which in mediæval times commanded the road between *Brescia* and *Verona*.

Desenzano is the point from which the island or promontory of *Sermione* may best be visited. See Rte. 72, where also is described the Lake of Garda. Carriage to *Solferino* and back (see below).

73 m. S. Martino delle Battaglie. About 5 m. S. of the Stat. lies the village of *Solferino*, where the Emp. Francis Joseph was defeated by the French and Piedmontese under Napoleon III. and Victor Emanuel, in 1859.

The Austrian Emperor, having received large reinforcements, determined to reassume the offensive. On the evening of June 23rd the whole Austrian army sallied out from Verona and Mantua, recrossed the Mincio, and occupied the principal points of the hilly region, from Pozzolengo on the N.E., by *Solferino* and *Cavriana*, to *Guidizzolo* in the plain of the *Chiese*; their line of battle being nearly 12 m. in length; the village of *Solferino*, perched on a high hill overlooking the plain, being its centre; the French being posted from *Lonato* to *Carpenedolo* by *Castiglione*; and the Piedmontese, who formed the left wing of the Allied Army, from *Desenzano* to *Rivoltella*, on the S. shores of the lake.

On the 24th June, at 5 A.M., the French commenced the battle by attacking the l. wing of the Austrians in the plain of *Medole*, and soon after the centre of the Imperialists at *Solferino*; whilst the Piedmontese, commanded by their gallant King, engaged the enemy's rt. under Marshal Benedek, the most experienced of the Austrian commanders, between *Pozzolengo* and *S. Martino*. The battle, or rather the several almost independent actions, lasted with varying success until 4 P.M., although for the Allies with hourly increasing advantage, when by a supreme effort the French succeeded in carrying *Solferino*, the key of the position, and establishing themselves solidly on its heights, thus cutting the Austrian line into two; the result was a general retreat, the Piedmontese at the same time repulsing Benedek, and obliging him to retire under the guns of *Peschiera*. The Austrian army is said to have amounted to 150,000 men, the Allied French and Sardinian to a nearly equal

number. The losses of the former have been estimated at 20,000 killed and wounded, and 7000 prisoners, with 30 pieces of cannon. The immediate consequence of this victory was the investment of *Peschiera* by the Piedmontese, and the establishment of the French on the l. bank of the Mincio, preparatory to their laying siege to Verona and Mantua, each party preparing for fresh onslaughts, when the Treaty of *Villafrauca* (July 11th), so hastily and unexpectedly concluded between the two Emperors, put an end to the war, leaving unattained the object for which it was undertaken as declared by Napoleon III., namely, the liberation of Italy from the yoke of Austria. The Venetian provinces, with their great military strongholds, remained in the hands of the defeated Emperor.

The village of *Solferino* is remarkable for a high mediæval tower, probably of the age of the Scaligers, which is known by the name of *La Spia d'Italia*, from its commanding view. *Volta*, which derives its name from the turn in the direction of the road leading to the passage of the Mincio at *Borghetto*, lies further S., upon the edge of the plain. The passage of the river at *Goito* is celebrated for a brilliant success of the Piedmontese army, commanded by their King Charles Albert, during the campaign of 1849. Both these places are Stations on the Tramway between *Brescia* and *Mantua* (see above).

Resuming the journey to Verona, the Rly. follows the plain, which is bordered by an amphitheatre of low hills bounding the lake on the S. The views are extremely fine.

A few miles further the first detached forts of *Peschiera* are passed on the rt. and l., and soon after the town and fortress, close to which the Mincio is crossed on a fine stone bridge 50 ft. high, with a road for carriages beneath.

78 m. Peschiera (Buffet). situated partly on an island formed by the Mincio, where it issues from the Lake of Garda, was strongly fortified, first by Napoleon, and since by the Austrians. It has been the scene of many sanguinary conflicts;

it underwent a siege of seven weeks in 1848, when it surrendered to the Piedmontese under Carlo Alberto. After that time the works were greatly strengthened by the erection of several detached forts, especially on the W. side, and extensive barracks in the island-quarter of the town. It was again invested in June 1859, by the Piedmontese after the battle of Solferino, but its siege was cut short by the Treaty of Villafranca. The town itself (1200), on the rt. bank of the Mincio, is a miserable place. For Steamers on the Lake of Garda, see Rte. 72.

The Rly. now proceeds through deep cuttings to

80 m. **Castel-nuovo Stat.**, situated $\frac{1}{2}$ m. S. of the village, above which are the ruins of a mediæval fortress. Castel-nuovo was sacked and burned by the Austrians in 1848, for having allowed itself to be occupied by one of the Lombard free corps, which, having landed at Lazise, succeeded in getting between Verona and Peschiera, and in destroying the powder magazines of the latter fortress: only two houses and the Church remained intact after this act of military vengeance.

84 m. **Somma-campagna**, in a high position on the l.; after leaving the Stat. *Custoza* is seen above 2 m. on the rt., celebrated for a very sanguinary action in 1849, between the Austrians and the Piedmontese, in which the latter were worsted.

A good deal of deep cutting has been necessary in carrying the rail-road between these two stations. From this place there is a gradual descent over a richly-cultivated district, until we enter the plain of the Adige, across which the Rly. runs to

92 m. **Verona Porta Nuova**, whence the line to Mantua (Rte. 103) diverges S. This Stat. is also convenient for travellers proceeding to Botzen and the Tyrol (Rte. 73). Omn. for the Hotels, and a *Caffè*. The Central Stat. lies further on, at

94 m. **Verona Porta Vescovo** (Buf-fet). The city is described in Rte. 73.

ROUTE 54.

MILAN TO GENOA, BY THE CERTOSA, PAVIA, AND NOVI.

Miles.	Stations.	Routes.
	Milan	2, 18, 32, 53, 101
4	Rogoredo	
18	Certosa	
23	Pavia . . .	55, 56, 57
27	Cava Manara	
31	Bressana Bottarone	
	12 Stradella	
39	Voghera . . .	19
50	Tortona . . .	19
61	Novi . . .	11
77	Ronco	
92	Sampierdarena	
94	Genoa . . .	122

Besides the Rly., a Steam Tramway runs to Pavia, passing within $\frac{1}{2}$ m. of the Certosa, and leaving Milan by the Porta Ticinese (Plan C. 8). Nothing is gained by taking a carriage, as the Church and Monastery may easily be visited by means of a return ticket, or between two trains.

The carriage-road, along which runs the Tramway, traverses a remarkably fertile portion of the plain of Lombardy. Meadows, rich in clover, yield two or three crops a year; thick rows of willows and poplars bespeak the humidity of the soil, luxuriant even to rankness. On either side of the road are frequent canals for purposes of irrigation. Of these, the largest is the **Naviglio di Pavia**, which joins the Ticino at Pavia. It was commenced in 1565, but not completed until 1819. The road skirts this canal all the way. From the gate of Milan to Pavia the canal descends 182 ft. 8 in.; there are 13 locks, the whole descent of which is 167 ft. 8 in., leaving for the descent of the canal alone 15 ft. The length is $20\frac{1}{2}$ m., the breadth $42\frac{1}{2}$ ft. At first it forms a considerable stream, but is continually giving off part of its waters for irrigation, and becomes

very sluggish on its arrival at Pavia. At the distance of 5 m. from Milan is *Cassino Scanasio*, near which is a restored mediæval castle of the Trivulzi family.

Binasco (5000), halfway between Milan and Pavia, is remarkable for its modernised Castle, still exhibiting the shield of the Visconti. Here the unhappy Beatrice da Tenda, widow of Facino Cane, and wife of Duke Filippo Maria, was by his orders beheaded in the night of Sept. 13th, 1418. Beatrice was a lady of irreproachable virtue, but was convicted by the false testimony of *Orombello*, who, accused as her paramour, inculpated her in the hope of saving his own life. She was a most affectionate wife, and faithful counsellor, and brought her husband vast domains. She was 20 years his senior, and the desire to contract another marriage partly led to the crime. The tramway sets passengers down at *Mangano*, from which place an avenue leads E. in $\frac{1}{4}$ hr. to the Certosa.

By Railway.—On leaving Milan the Rly. soon separates from the line to Venice by Treviglio.

4 m. Rogoredo. About 2 m. distant is the Cistercian Church of **Chiara-valle**, well worth a visit (Rte. 101). From hence the line crosses a perfectly flat country, composed of rice-fields and low-growing copses, and traversed by numerous Canals for irrigation.

18 m. Certosa. On reaching the Convent wall, the traveller turns to the rt., and makes the half-circuit of the enclosure, keeping the Wall always on his left hand—a walk of nearly 20 min.

The ****CERTOSA DI PAVIA** is the most splendid Monastery in the world, and one of the most perfect in its building. It was founded on the 8th Sept., 1396, by Gian Galeazzo Visconti, first Duke of Milan, as an atonement for the murder of his uncle and father-in-law,

Bernabò Visconti, and his family. It was begun by *Marco da Campione*, and continued by *Enrico Gomodier*. Twenty-five Carthusian monks were appointed to take charge of this sanctuary, and executed, down to their expulsion in 1782, the task imposed on them, of augmenting the glory of the Madonna, by adding to the beauty of the Certosa. From 1782 to 1810 the Certosa was occupied by other Orders, and in the latter year it was closed. The Republican authorities, in 1797, caused the lead to be stripped from the roof. In 1843 the monastery was restored to the monks, but on the general suppression of Convents in Italy the building became a National Monument, under the guardianship of a government official. Entrance, 1 fr., including the attendance of the official guide. Ladies are now admitted into every part of the building.

The Gateway is adorned with frescoes of SS. Sebastian and Christopher attributed to *B. Luini*—all much injured by exposure to the weather.

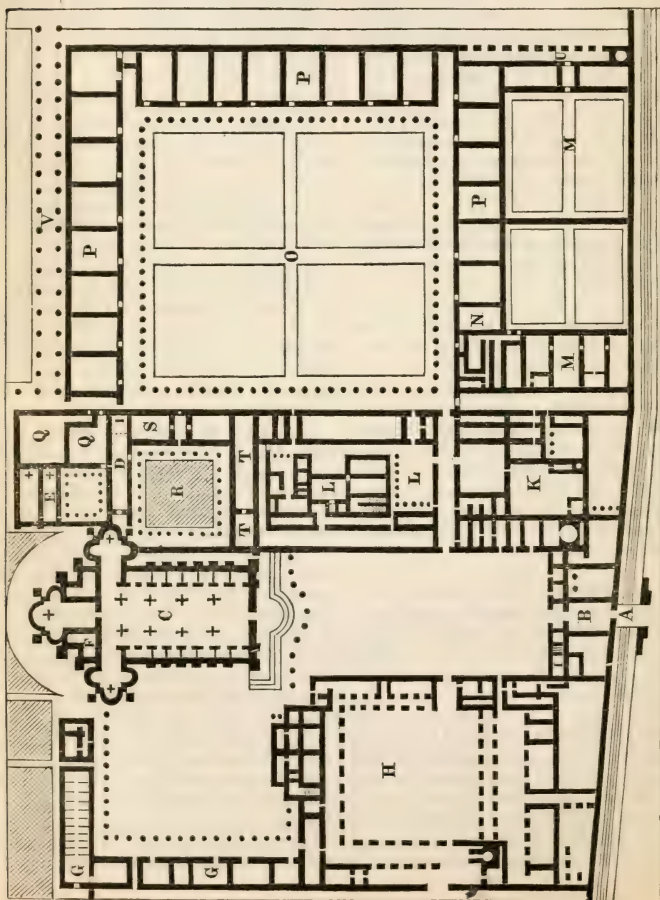
Through this vestibule a quadrangular court is entered. The building on the rt. is the Foresteria, where visitors in the prosperous days of the monastery were entertained. In front rises the gorgeous Church, with its front of white marble.

The outer walls, the buttresses, the wide niches on the exterior of the transept, and the dome are of the fine brickwork peculiar to the Lombard buildings of that epoch. "From whatever side the Certosa is viewed, the perspective lines appear admirably disposed; whether pointed or pyramidal or curved or jutting, they offer infinite varieties of perspective; all is harmonised, but with variations which relieve the eye and agreeably take possession of the fancy. Guided by a powerful instinct, the architects, besides variety of form and line, studied combinations of materials and colours, relieving the too great darkness of terra-cotta by interpolation of marble and surfaces of stucco."—*Gruner*.

The richly-decorated ***W. front** was begun in 1473, from the designs of

REFERENCES TO PLAN.

A	Entrance.
B	Atrium.
C	Church.
D	New Sacristy.
E	Chapter House.
F	Old Sacristy.
G	Workshops and Stables.
H	Buildings for different uses.
I	Apothecary's room.
K	Dwelling for Procurators.
L	Strangers' rooms.
M	Prior's House and Gardens.
N	Principal Chapter-house.
O	Large Court.
P	Monks' Cells.
Q	Sacristan Cells.
R	Fountain Court.
S	Library.
T	Refectory.
U	Portico and Oratory.
V	Avenues and Orchards.



GROUND PLAN OF THE CERTOSA DI PAVIA.

Ambrogio da Fossano, called *Borgognone*, whose reputation rests rather on his powers as a painter than as an architect. This front rises from an extensive platform: four pilasters and two square pinnacled turrets, corresponding with the general internal arrangement, divide it into five spaces of nearly equal breadth; upon these spaces that profusion of sculpture is displayed which forms one of the principal features and attractions of this edifice. The central portion is occupied by a richly-decorated Doorway resting upon four isolated Corinthian columns; above this is an arcaded Gallery of the Tuscan order, extending over the whole front, and serving as a base to a sort of shrine, on the frieze of which is the dedication to "Mary the Virgin, mother, daughter, bride of God." A second arcade, extending over the three central divisions, terminates the front, which was never finished. The lavish accumulation of objects is much relieved by openings judiciously introduced.

Each of the pilasters and turrets is adorned with six statues; the masterpieces, however, of sculpture are to be found on the Portal, and the four beautiful windows near it. The reliefs on the walls of the central doorway represent, on the rt. the foundation of the Church; on the l. the funeral procession bringing the body of *Giovanni Galeazzo* to the *Certosa* (Nov. 9, 1443); and above, *Pope Alexander III.* granting a charter to the *Carthusian Order*, and the consecration of the building. The small reliefs represent histories of *SS. Ambrose, John Baptist, Sirus, and the Virgin*. The basement is full of curious medallions, with heads of classic heroes and Roman emperors, sacred and profane personages, intermixed with arms (the serpent of *Visconti*), trophies, &c.

Many first-rate artists contributed to the works in sculpture of the *Certosa*; among whom were *Montegazza, Giov. Ant. Amedeo, or Omodeo, Andr. Fusina, Agostino Busti (Bambaja), Marco Agrate, Gian Gia-*

como della Porta, and *Cristoforo Solari (Il Gobbo)*, to whom are ascribed the exquisite chisellings in the candelabra, between the windows, and the reliefs on each side of the door.

"The outer S. side of the Church, looking from the cloisters, presents the most splendid elevation. Below is seen a graceful portico, the arches of which are supported by slim, well-proportioned pillars formed alternately of white marble and of *Veronese mandorlato*, and crowned by varied capitals, the arches themselves being corniced with *terra-cottas* of a fine red. Behind is seen one side of the Church, with its chief tapering tower and cupola, all of white stone pierced and wrought into small arcades. Beyond the portico stretches a range of piers, which serve to buttress the internal arches of the nave. These enclose a series of most elegant side-chapels of white marble in the best style of cinquecento architecture, each different from its fellows, all enriched with little figures, grotesque little cupolas and pinnacles, and such like; the white marble relieved admirably by the dark background of bricks and *terra-cotta* cornices on the side of the nave, the roof of which is supported by two ranges of arcaded galleries, their arches sustained by pilasters. The very chimneys which emerge from the convent roofs are designed with great architectural elegance; so prodigal were these men of artistic work, as though seeking in all directions a vent for their exuberant imagination."—*Gruner*.

INTERIOR.—The plan of the Church is a Latin cross, 249 ft. by 173. The nave has four square bays, each subdivided on the vault, with oblique and perpendicular groins. The groining of the aisles is singular, each space being in fact covered with five unequal pointed groins, meeting in a common centre. Opening into the aisles are seven chapels on each side. Above them, two *Carthusians* look down into the nave from a painted window. The Statues in front of the piers

represent the Evangelists and Doctors of the Church; they are by the best artists of the 16th cent. Rich bronze gates by Milanese artists (1660) divide the nave from the transept. The altars are inlaid with pietratura work, executed principally by the *Sacchi* family, who long lived and worked in the neighbourhood of the Certosa. The most rare and costly materials are employed. The best marbles are in the 1st chapel on each side, which has two columns of *luma-chella degli Abruzzi*, and a gradino (shelf) of *lum. d'Egitto*. Many good paintings have been removed. The best which remain are—1st chapel on the rt., *Camillo Procaccini*, St. Veronica (1605); *Borgognone*, small fresco over a side door on the rt., the Madonna, and Angels adoring the Infant Saviour. 2nd, dedicated to St. Hugh of Lincoln, *Macrino d'Alba*, a rare Piedmontese master (1496), Virgin and Child with four Angels, and at each side a Bishop; above, the Resurrection; beside this, the Evangelists, added by *Borgognone*. 3rd, *Carlo Cornara* (1668), S. Benedict, in a vision, sees his sister Sta. Scolastica ascending to heaven. 4th, *Borgognone*, *Christ on the Cross, with the Maries, a very interesting picture on panel (1490). The reliefs on the paliotto of the altar are by *Volpino*. 5th, St. Sirius, said to have been the first Bishop of Pavia, enthroned with SS. Stephen, Lawrence, and two Bishops, on wood; this, and the fresco in the vaulting, are by *Borgognone*. Stained glass window, St. Michael, by *Antonio di Pandino*. 6th, *Guercino*, SS. Peter and Paul adoring the Virgin and Child. Over the door which leads from the last Chapel into the transept is a beautiful fresco of the Virgin and Child, painted on carpet; and on the other side of the door St. Catharine of Siena—both by *Borgognone*.

On the N. side, in the 2nd chapel from the W. end, is an altar once decorated with paintings in six compartments, all by **Pietro Perugino*. Of these only one remains. It is in

the centre of the upper row, and represents God the Father holding a globe surmounted by cherubim. The four Doctors of the Church, attributed to *Borgognone*, on either side, replace two paintings carried away in 1796 by the French; the lower range, comprising the Virgin and Child with an Angel, Raphael, and Tobias, are old copies of the originals, now in the National Gallery in London, having been purchased, in 1856, by the British Government for 4000*l.* of Duke Melzi, whose ancestor, one of the active agents of the Cisalpine republic, had obtained possession of them. In the 6th chapel are S. Ambrose on the throne, with his brother St. Satyrus, his sister St. Marcellina, and SS. Gervasio and Protasio, by *Borgognone*.

In the S. TRANSEPT is the Carrara marble *TOMB of Gian Galeazzo, the founder, designed by *Galeazzo Pellegrino* in 1490, but not completed till 1562. Many artists of unequal merit worked upon it during this long period. Over his statue, recumbent upon a sarcophagus, rises a canopy of the richest cinquecento workmanship. The six fine reliefs represent Gian Galeazzo receiving the baton of command from his father—his creation as Duke of Milan by the Emperor Wenceslaus—his foundation of the Certosa—of the Citadel of Milan—his victory over the Imperialists at Brescia (1402)—and the refoundation or dotation of the University of Pavia. These are attributed to *Giov. Ant. Amedeo*. Other parts are said to be by *Gio. Giac. della Porta*. It seems from the inscription that the monument was constructed by *Gian Cristoforo Romano*; the statues of Fame and Victory, at the extremities of the tomb, are by *Bernardino da Novi*. That of the Virgin and Child is by *Bernardino de' Brioschi*. Gian Galeazzo died at Marignano, 3rd Sept. 1402: and his funeral was celebrated with extraordinary pomp at the Cathedral of Milan. Forty years afterwards the body was removed to the Certosa, but the place where it had

been interred was completely forgotten when the monument was set up.

At the end of the S. transept is a Virgin and Child with SS. Carlo Borromeo and Bruno, by *Crespi*, and on the vault a fresco, representing the family of Gian Galeazzo Visconti on their knees before the Virgin: he is offering her a model of the Church; Filippo kneels behind, and his two other sons, Giovanni and Gabriele Maria, on the opposite side. This fresco is by *Bramantino*, by whom are also the four saints on each side of the arch, and the angels on the entablature above, supporting shields on which the arms of the Visconti are surcharged with the mottoes of the Carthusians. Here also are two fine bronze candelabra, by *Fontana*, and some brilliant stained glass.

In the N. TRANSEPT are the recumbent *Effigies of the unfortunate Lodovico il Moro, who died at Loches in 1508, and of his beloved wife, Beatrice d'Este. She was a lady of singular talent and beauty; and having died at Milan in childbirth, Jan. 2, 1497, he caused this monument to be erected at the expense of 50,000 ducats. Her body was interred here; but the monument was first placed in the Church of S. Maria delle Grazie at Milan, where, about a century after, it was broken up and sold, and the sepulchral effigies purchased at a low price for the Certosa, and removed here in 1564. Both are said to be by *Solari*, and are finely executed: the costume is curious. Before the altar, at the end of the N. transept, are also two fine candelabra, by *Fontana*; and in the apse frescoes by *Bramantino*, and a Coronation of the Virgin, by *Borgognone*.

CHOIR.—The fine wooden doors, with carvings, and reliefs representing the principal events of the life of S. Bruno, are by *Virgilio de' Conti*; and the intarsiatura work in the seats by *Bartolommeo da Pola* (1486), representing heads of Apostles and saints, restored; the fine balustrade is by *Volpino*. The four bronze candle-

sticks, the reliefs on the walls, beside the altar, and the richly adorned high altar itself are by *Fontana*. The reliefs before the altar and on the credence table are by *Stefano da Sesto*. The frescoes which cover the choir are the last work of *D. Crespi*. Behind the altar is a good window.

By the side of the S. transept is the entrance into the **Sagrestia Nuova**, a very fine hall, now only used as a chapel, and covered with frescoes by *Pietro Sorri* (1600). Here is an excellent Assumption, the lower part by **Andrea Solari*, the upper by *Bernardo Campi*. The pictures on each side are by *Solari*. *B. Luini*, St. Ambrose, and St. Martin dividing his Cloak with the Beggar.—*Montagna*, the Virgin, with two saints and a choir of angels; beside it St. Peter, St. Paul, and angels, by *Borgognone*. In the **Chapter-house** is a relief of the Virgin and Child, with portrait of Gian Galeazzo and his son Filippo Maria, and some illuminated Service books.

The **Lavatory** opens out of the S. transept. At the entrance doorway are reliefs by *Amedeo* of the Washing of the Disciples' Feet. Above are seven medallions of Duchesses of Milan. Over the fountain is a bust of Enrico Gomodier, architect of the Certosa.—*B. Luini*, a fresco of the Virgin and Child, the latter holding a flower. The stained glass, by *Cristoforo de Matteis* (1477), is very beautiful. A staircase leads to the Roof, which can only be ascended by permission of the Prefect of Pavia. A door leads from the Lavatory into the Cemetery.

The **SAGRESTIA VECCHIA** is on the opposite side of the choir, and was built in 1478. Over the door are fine medallions of the Dukes of Milan, and reliefs by *Amedeo*. The Sacristy corresponds in style with the Lavatory: in it is a curious 16th-cent. altar-piece, worked in hippopotamus ivory, containing 67 reliefs and 80 small statues—all subjects from the

Old and New Testament, by *Bernardo degli Ubbriachi*. On the l. of the altar is St. Augustine, by *Borgognone*.

Opening out of the S. transept is the **Chiostro della Fontana**, or small cloister of 50 round arches, and on the terra-cotta frieze Children playing upon Musical Instruments. The frescoes are by *Daniele Crespi*, restored in 1854. The *doorway of white marble is a masterpiece of *Amedeo*. On the S. side is the *Lavabo*, or fountain, from which it takes its name. The fine relief over it, in terra-cotta, represents Our Lord and the Woman of Samaria. *Best view of the Church from this point.

Out of the Small Cloister opens the **REFECTORY**, which has some good panelling, a Virgin and Child on the ceiling, and a handsome cornice by *Borgognone*.

From the Chiostro della Fontana, a passage (l. of which opens the Library, replenished by a bequest of Count Mellerio) leads to

The ***GREAT CLOISTER**, 412 ft. by 344, with arches of moulded brick, in the finest cinque-cento style. Three sides are surrounded by 24 cells of the monks. Each is a separate dwelling, containing four rooms on two floors, with a small garden behind and a covered walk. On the side of the doors are small wickets by which the monks received their meals from the general kitchen, the rules of the Order permitting them to dine together in the great refectory only on Sundays and great festivals.

There are beautiful engravings of these cloisters in Gruner's 'Brick and Terra-Cotta Architecture of North Italy,' and an excellent architectural work on the Certosa, with minute details of its various parts (about 70 plates), has been published by the brothers Gaetano and Francesco Durelli, of Milan.

The battle of Pavia, Feb. 24, 1525, in which Francis I. was taken prisoner, was fought in the neighbourhood of the Certosa.

The Rly. runs from the Certosa Stat. parallel to the Naviglio, and then crosses the Canal, to the *Porta Cavour*, outside which is the Stat. of

23 m. **Pavia**, W. of the town, and $\frac{1}{4}$ hr.'s walk from the Piazza.

PRINCIPAL OBJECTS:—Cathedral, [San Teodoro], Bridge across the Ticino, San Michele, [San Marino, S. Maria Canepa nuovo], San Francesco, Court of the Castello, S. Pietro in Cielo d'Oro, University, Museo Malaspina, Carmine Church.

PAVIA la Dotta (30,000), the ancient *Ticinum*, called also the City of the 100 Towers, lies on the l. bank of the Ticino, a little above its junction with the Po.

It was the capital of the Lombard kings, and the gloomy *Castello* on the N. side of the town is supposed to stand on the site of their palace. The present building, however, dates from 1460–1469. When *perfect, it formed an ample quadrangle, flanked by towers, two of which remain. The inner court was surrounded by a double cloister, or loggia; in the upper one the arches were filled in by the most delicate tracery in brickwork. The whole was crowned by elegant forked battlements. In the towers were deposited the treasures of literature and art which Gian Galeazzo had collected:—ancient armour, upwards of 1000 MSS., which Petrarch had assisted in selecting, and many natural curiosities. All these Visconti collections were carried to France in 1499 by Louis XII., and nothing was left but the bare walls. One side of the palace or castle was demolished during the siege by Lautrec in 1527; but in other respects it continued perfect, though deserted, till 1796, when it was again put into a state of defence by the French. They took off the roof, and covered the vaultings with earth; and when the rains came on in autumn, the weight broke down the vaultings and ruined great part of the edifice. It has since been fitted up as barracks,

PAVIA.



REFERENCES TO PLAN.

1	C	2	Duomo.	8	C	3	University.	15	C	3	Post Office.
2	D	3	S. Michele.	9	D	4	Collegio Borromeo.	16	B	2	S. Pietro in Ciel d'Oro.
3	C	3	S. Maria Canepa Nuova.	10	C	4	Collegio Ghislieri.	17	C	2	Musco Malaspina.
4	C	4	S. Francesco.	11	B	3	Castle.				
5	C	3	S. Marino.	12	B	3	Theatre.				
6	D	2	S. Teodoro.	13	C	2	Broletto.	a	C	3	Alb. Croce Bianca.
7	C	2	S. Maria del Carmine.	14	C	4	Botanical Garden.	b	●	3	Alb. Tre Re.

and contains at present a large artillery force. The great ruined gateway, once entered by a drawbridge crossing the fosse, is still a fine object, and the great quadrangle, with its 14th-cent. arcades and windows, "a medley of Gothic and Bramantesque," is striking, although the marble and terra-cotta ornaments are much dilapidated.

The **Duomo** was commenced in 1488, but never finished. It was erected upon the site of an ancient Lombard basilica, of which there are some remains towards the Piazza. The three W. doors are Lombard.

The first stone was laid by Galeazzo Maria Sforza and his brother Lodovico; the captivity of the latter was one of the causes which prevented the prosecution of the edifice. The architect was *Cristoforo Rocchi*, a pupil of Bramante. A spacious octagon occupies the centre, from which radiate four arms. A large wooden model of the intended edifice is preserved in the Bishop's Palace (*Vescovado*), opposite the front. The pulpit is of great size, surrounding one of the large clustered columns. The colossal Terms, representing the Fathers of the Church, bent forwards, and supporting the pulpit, are finely executed in dark wood.

In a chapel on the rt. is the ***ARCA DI S. AGOSTINO**, one of the five great sculptured Shrines of Italy (see Arezzo; Or San Michele, Florence; S. Domenico, Bologna; and S. Eustorgio, Milan). It was preserved and brought hither when the Church of S. Pietro in Cielo d'Oro was destroyed. The body of St. Augustine (430) was removed from Hippo, a suffragan see of Carthage, during the Arian persecutions, when the Catholic clergy, being banished by King Thrasimund to Sardinia, carried the relic thither with them. Here it continued until Liutprand, King of the Lombards, purchased it from the inhab., who, exposed to the constant invasions of the Saracens, could no longer insure safety to the pilgrims who resorted to the shrine. The remains of the saint were deposited by Liutprand

in a species of catacomb or sepulchral chapel at S. Pietro, where, when opened in 1090, the bones were found, wrapped in a silken tissue, together with some of his episcopal ornaments, all contained in a silver shrine, of which the exterior is now exposed to view in the lower part of the present monument. There is some uncertainty as to the names of the artists by whom this magnificent pile was erected. Cicognara supposes it was executed by *Pietro Paolo* and *Jacobello delle Massegne*. Vasari, on the contrary, attributes it to *Agostino* and *Agnolo of Siena*. This assertion Cicognara supposes to be contradicted by the date, stated in the books of the priory to have been 1362. Perkins attributes it to *Matteo* and *Bonino da Campione*. The tomb consists of four tiers: the basement, the sepulchral urn, upon which is extended the statue of the saint in his episcopal robes, under the canopy, and the surmounting statues and pinnacles. Great invention and variety are displayed in the smaller statues and reliefs. Round S. Augustine are Saints of his Order. Six figures adjust the shroud; the Liberal Arts and the Cardinal Virtues, the principal events of the history of the saint, and the miracles operated by his intercession after his death, adorn the upper portions of the tomb—290 figures in all. At the feet and head stand as chief mourners Monica, the mother of the Saint, and his three fellow Doctors—Ambrose, Jerome, and Gregory. The mechanical execution corresponds with the beauty of the design. The tomb was restored in 1832.

In the dark deserted **CRYPT** is the white marble ***Tomb of S. Siro**—a sarcophagus enclosed in a splendid shrine with two large reliefs, and eight smaller ones on the altar. The *Campanile* is a noble square massy tower of brick, crowned with a modern Loggia. Between it and the Cathedral front is a magnificent late Romanesque doorway.

***San Michele** (2, D. 3) is one of the most remarkable Churches in N. Italy.

It is 189 ft. long by 45 ft. wide. The plan is that of a basilica, with the addition of short transepts. The massive walls of the buildings are of stone. The exterior is ornamented with small open galleries, which follow the shape of the gable in front, and crown the semicircular apse. The portals exhibit the complete adoption of the round form instead of the square, with the addition of several mouldings, and a profusion of imagery; nor are the ornaments confined to the portals. Bands enriched with imagery are carried along the whole of the front, and medallions are let into the walls. The windows are round-headed, and divided by small pillars. The ornaments of the portals are a mixture derived from Christian, Pagan, and Scandinavian sources, together with some which are merely eccentric. "The state of mind" (says Mr. Ruskin) "represented by the west front is more that of a feverish dream than resultant from any determined architectural purpose, or even from any definite love and delight in the grotesque." The chancel is approached by several steps, which was probably an alteration introduced in later times. The mosaic pavement beneath the high altar is supposed to date from the 6th or 7th cent. There is a curious crucifix in a chapel rt. of the choir, with the date 673. Above the aisles, on each side of the nave, is a triforium gallery; above the intersection of the nave and the transepts an octagonal cupola; and under the choir a crypt, probably of the 10th cent. The arches on either side of the nave are supported by compound piers. In the choir is a fresco of the Coronation of the Virgin, by *Andrino da Edesia*, a contemporary of Giotto; in the rt. transept a Renaissance tabernacle-front, with figures of gilded wood; and in the left some relics of the old building before its restoration. All the capitals of the piers are enriched with animals, sphinxes, images, and symbols. The roof is vaulted with stone; but the pilasters which run up to support the vault are of a later character than the other por-

tions of the building, and confirm the impression, suggested by the nature of the roof itself, that it must have been substituted for an older one of wood. In the 2nd chapel l. are two good columns of black marble.

San Francesco (4, C. 4) has a picturesque aspect from every point of view. The west front is elegant and its pointed arch elaborate, a great number of terra-cotta ornaments being introduced. The inside has been miserably modernised. There are two good slab tombs on either side of the entrance door, and in the l. transept four handsome columns of *breccia di Serravezza*.

***S. M. del Carmine**, or *S. Pantaleone* (7. C. 2), built in the 14th cent., is deserving of notice as a beautiful specimen† of the finest brickwork, and more akin to English-Gothic than almost any Church in Italy. In the cornice are intersecting ornamental arches, and the W. front has a large wheel, six pointed windows, and three doors, all in finely moulded terra-cotta, the whole surmounted by an elaborate cornice, with seven elegant pinnacles. The square *Campanile*, surmounted by a brick spire, is remarkable for its height and beauty. The nave is divided from the aisles by massive columns, supporting semicircular arches, the whole composed of brick. Four squares form the nave, each of which is covered by a simple groin, but opens by two small lancet arches separated by massive piers into the aisles, and has a very small circular window above. The brickwork has been hacked, to retain a coat of stucco or whitewash. The walls and vaults are also of brickwork, but of very different quality. These were evidently intended to be covered. The upper capitals are of stone, ornamented with detached leaves; the lower are of brick, cut into escutcheon faces. There are some frescoes of the 15th cent. on the piers of the nave. High up above

† See *Gruner's* 'Terra-Cotta Architecture of North Italy,' and *Street's* 'Brick and Marble Architecture in Italy.'

the altar is a rood loft of carved wood. Part of the funds for building this Church was obtained from a tax levied on widowers contracting a second marriage.

S. M. di Canepanova (3, C. 3) is a specimen of the cinquecento style, by *Bramante*. It was begun in 1492 by Galeazzo Maria Sforza, and contains some frescoes by *Moncalvo*, and several subjects from the Old Testament by *G. C.* and *Camillo Procaccini*.

Of the celebrated Church of **San Pietro in Cielo d'Oro** (B. 2), so called because the vault of the chief apse was gilded, there remains a splendid W. front and a polygonal Tower. The grand pile of building in red brick now serves as a Prison Infirmary. Here was one of the interesting monuments of Italy, the tomb of Boethius; and to this Church also was brought the body of St. Augustine (see above).

The Church of **San Teodoro** (6, D. 2), erected in the 8th and 9th cents., has a triple round apse and octagonal central tower. On a pier to the rt., at the entrance to the choir, is a good fresco of S. Severinus blessing; on the l. a Statue of St. Theodore holding his Church. In the choir of **San Marino** (5, C. 3) is a good painting by *Cesare da Sesto*, of the Virgin and Child with SS. Jerome and John Bapt. The stalls are painted in imitation of *tarsia*. Behind the 2nd altar l. is a curious old fresco.

The covered **Bridge** over the Ticino was built by Gian Galeazzo, and from his time to the present has been a favourite promenade. The body of the work is brick, with stone quoins to the arches. Its roof is supported by 100 rough columns of granite. The Church beyond it has some curious Lombard carvings on the outside.

2 m. from the town is the Lombard Church of the **Beato Lanfranco**. It offers a beautifully varied outline. Behind its high altar is the monument of the Beato, a good work by *Amedeo*,

consisting of a sarcophagus resting on pillars of coloured marble, with reliefs of great beauty, probably the history of the saint. Lanfranc was the great restorer and reformer of the Church of England, and the confidential adviser of William the Conqueror, by whom he was promoted to the See of Canterbury (1071), which he governed for 17 years. He was born at Pavia, of a family who possessed by inheritance the right of administering the civil laws, perhaps derived from their senatorial dignity in the Roman period. In the adjoining neglected Cloisters are some fragments of terra-cotta decoration, resembling those at the Certosa of Pavia.

The **University** (8, C. 3) is said to have been founded by Charlemagne in 774; and it is certain that the civil law was professed at Pavia at a very early period. The splendour of the University, however, arose mainly from Gian Galeazzo, who, about 1390, granted it so many additional privileges, that he is usually honoured as the founder. But these parchments might have been a dead letter, had not the Duke wisely appointed the celebrated *Baldus* professor of civil law. He was a man of wonderful acuteness and diligence, and possessed what would now be termed a European reputation. Kings and princes consulted him upon points of public law, and his commentaries contain a mine of learning. *Columbus* was educated at this University. In more modern times Pavia has been principally distinguished as a medical school, and is yet in considerable repute, containing about 1600 students. The anatomical theatre is well contrived, and the professors of the medical faculty have always enjoyed a high reputation.

Little can be seen of the ancient buildings of the University. Maria Theresa, in 1779, and the Emp. Joseph, in 1787, fronted and adorned much of the old part, and built two new quadrangles. The principal front towards the Corso was erected in 1816, by *Marchesi*, for the Emp. Francis I.

The Museums of anatomical and pathological preparations and of specimens of natural history are remarkably good. It also contains a *Library* of 50,000 vols., and a numismatic collection.

There are five courts, against the walls of two of which are monuments of early professors, some of them placed here when the churches where they had been originally erected were suppressed. One of these is of the celebrated jurist *Alciatus* (1550). Most of the older monuments are on the same model—representing the professor seated in the midst of his pupils, who are listening to his lectures. Though often venerable-looking, long-bearded men, the pupils, to denote their inferiority, are made about half the size of their masters. Their countenances and attitudes generally denote intense attention. Some eminent men of more recent times have monuments here—*Spallanzani*, *Fontana*, *Scopoli*. *Volta*, *Scarpa*, *Mascheroni*, *Frank*, and *Ugo Foscolo*, all of whom were professors in this University. The marble statue to the rt. of the first court is that of the mathematician *Gordoni* (1864).

Behind the University three high and gloomy towers, resembling those at Bologna, add much to the character of the city by their singular appearance. They are uniform in aspect, square, with small apertures all the way up, and from 200 to 250 ft. high; the highest stands opposite the Hospital.

Of the many colleges formerly annexed to the University, two only have remained: the *Collegio Ghislieri* (C. 4), in front of which is a bronze statue of its founder (1569), Pope Pius V., and the *Collegio Borromeo* (D. 4), founded by St. Charles (1563). It has a magnificent quadrangle of two stories, on the upper one of which is a large hall, with frescoes relative to the life of the founder, by *Zuccarelli*. The 30 pupils are gratuitously instructed, lodged, and fed, during their attendance at the University.

The **Museo Malaspina** (C. 2), entered from the *Piazza Petrarca*, contains several collections brought together by Marchese Luigi Malaspina (1838), and made over by him to the municipality. At the other entrance, in a Court at the end of the *Via Malaspina*, are busts of *Petrarch*, who spent some time here with his son-in-law, and of *Boethius*, who was imprisoned (A.D. 524) in a tower by order of Theodoric, and during his confinement wrote his well-known work 'De Consolatione Philosophiæ.' There is a valuable collection of more than 5000 engravings, some block-books, and miscellaneous curiosities. The best paintings are the following:—

A. Salaino, The Magdalen; *Buttinone da Treviglio*, Holy Family; *Girolamo da Treviglio*, Virgin and Child; *Raffaello del Colle*, St. Sebastian; *Gaud. Ferrari*, Four Latin Doctors; **Antonello da Messina*, Man's portrait, small and damaged; *Ambrogio da Fossano*, Virgin and Child, with two saints, from the Certosa of Pavia; *Carotto*, Virgin and Child; *Unknown*, Virgin adoring the Infant held by an angel, three angels above—a very graceful miniature painting; *Venetian School*, Portrait of Card. Bembo; *B. Luini*, Woman's head, a fresco transferred to wood, much repainted; *Giuseppe Moretto*, Man's portrait, and St. Francis at Prayer; *Angelo Bronzino*, Man's portrait. There are also some reliefs, paintings on enamel, engravings, and small bronzes.

In the adjoining *Palazzo Malaspina*, one of the handsomest in Pavia, are some Roman and mediæval marbles and inscriptions.

Carriage to the *Certosa* and back (see above), including 2 hrs.' halt, 6 fr.

On leaving Pavia, the Rly. crosses the Ticino, and afterwards the Po. At

31 m. **Bressana Bottarone** Junct. a loop line strikes off E. to *Stradella* (Rte. 19). The Rly. now runs S.W. to

39 m. Voghera Junct., whence it follows the Alessandria line as far as

50 m. Tortona Junct. (Rte. 19), and at

61 m. Novi Junct. falls in with the Rly. between Alessandria and Genoa, described in Rte. 11. For an account of

94 m. Genoa, see Rte. 122.

ROUTE 55.

PAVIA TO ALESSANDRIA.

Miles.	Stations.	Routes.
	Pavia . .	54, 56, 57
6	Cava Carbonara .	56
14	Sannazzaro	
19	Lomello	
28	Torre Berretti . .	14
32	Valenza . . .	14, 16
61	Alessandria. . .	11

This Rly. runs S.W., and crosses the Ticino. At

6 m. Cava Carbonara Junct., the line to Mortara (Rte. 56) turns off to the rt., and the train proceeds S.W.W. across the wide plain of the Po, passing several unimportant stations. At

28 m. Torre Berretti Junct. a line strikes N. to Mortara (Rte. 14), and after passing

32 m. Valenza Junct. (for Vercelli and Pavia), our Rly. turns S. to

61 m. Alessandria (Rte. 11).

ROUTE 56.

VERCELLI TO PAVIA, BY MORTARA.

Miles.	Stations.	Routes.
	Vercelli . . .	2, 16
4	Vinzaglio Torrione	
8	Palestro	
18	Mortara . .	14, 15, 18
26	Tromello	
35	Villanova d'Ardenghi	
38	Cava Carbonara. .	55
42	Pavia . . .	54, 55, 57

This Rly. runs E., and, crossing the Sesia, passes by *Vinzaglio* and *Palestro*, scenes of brilliant actions between the Piedmontese and the Austrians, on the 30th and 31st May, 1859.

The Austrians, who had invaded Piedmont in the early part of the month, pushing their advances as far as the Dora Baltea, and threatening the capital, had occupied very strongly Vercelli and the line of the Sesia, until the 28th, when, in consequence of the flank movement of the French, under Napoleon III., from the S. bank of the Po to the Ticino, the allied army occupied Vercelli, with the intention of invading Lombardy on the side of the latter river. On the 30th the Piedmontese, who formed the advance-guard of the army, occupied the villages of *Vinzaglio*, *Ponfienza*, and *Palestro*, after a very serious resistance on the part of the Austrians. On the 31st, the latter made a strong effort to retake Palestro, but sustained a signal defeat from the Piedmontese, aided by 3000 French Zouaves, the Austrians leaving on the field of battle 2100 killed and wounded, 950 prisoners, and 6 pieces of cannon. On the same day, Marshal Canrobert crossed the Sesia at Prarola, and General MacMahon at Vercelli; the main body of the Austrians under Giulay retreating on Mortara, and subsequently crossing the Ticino.

18 m. Mortara (Buffet), an important Junction, where six lines meet—N.E. to Milan, N. to Novara, S.W. to Casale, S. to Alessandria. Our line continues a little S. of E., and at

38 m. Cava Carbonara Junct. falls

in with the Rly. from Pavia to Alessandria, described in Rte. 55.

42 m. **Pavia** (Rte. 54).

ROUTE 57.

PAVIA TO MONSELICE, BY CREMONA, MANTUA, AND ESTE.

Miles.	Stations.	Routes.
	Pavia . . .	54, 55, 56
2	Pavia (P. Garibaldi)	
9	Belgiojoso	
13	Corteolona	
17	Miradolo	
27	Casalpusterlengo .	101
30	Codogno . . .	101
34	Pizzighettone	
40	Acquanegra	
44	Cava Tigozzi	
47	Cremona	59
	20 Piacenza 19, 60, 101	
60	Torre de' Picenardi	
64	Piadena	
	11 Casalmaggiore	
	16 Colorno	
	25 Parma 101, 104, 124	
69	Bozzolo	
73	Marcaria	
79	Castellucchio	
86	Mantua	103
102	Nogara	
110	Cerea	84
115	Legnago	84
121	Bevilacqua	
124	Montagnana	
134	Este	
139	Monselice	95

Pavia is described in Rte 54.

This Rly. traverses one of the richest agricultural districts of Italy, the Lower Pavesana, Lodigiana, and Cremonese. Running E., it passes

9 m. **Belgiojoso**, a large village, with a handsome country house, in the centre of a great cheese district. The Olona stream is crossed to

13 m. **Corteolona**, where we enter the Lodigiana, or Lodi district.

17 m. **Miradolo**, upon the declivity

of an isolated group of tertiary hills, abounding in fossil shells.

27 m. **Casalpusterlengo** Junct., on the line from Milan to Piacenza (Rte. 101), which we follow to

30 m. **Codogno** Junct. The line now traverses the *Gera* or *Ghiara d'Adda*, a district traditionally supposed to have been once covered by the Lago Gerondo.

34 m. **Pizzighettone** (5200), once a fortress of importance. It was originally built by the people of Cremona in 1125, as a point of defence against the Milanese. Here Francis I. was detained after the battle of Pavia. The fortifications still look strong, though they have been partially dismantled. There are some frescoes by *Campi*, in the principal Church. The Adda, which runs through the town, is here a fine rapid stream.

40 m. **Acquanegra**, where the Cremonese sustained a signal defeat in 1166.

44 m. **Cava Tigozzi**, about 1 m. from the Po.

47 m. **CREMONA** Junct. (32,000). The pedestrian should be careful to turn to the rt. on reaching the Town Walls, and to enter the City by the *Porta Milanese*.

The principal buildings may be seen in the following order : S. Luca, Pal. Sansecondo, S. Agata, S. Margherita, *S. Agostino, S. Pietro al Po, Pal. Pubblico, Torrazzo, *Cathedral, S. Sigismondo, *S. Abbondio.

This city was captured and destroyed by the northern barbarians in the 5th cent., and remained in a state of abandonment till the 7th cent., when, at the command of the Lombard king, Agilulfus, it was rebuilt. During the nominal rule of the German emperors, and the anarchy which ensued, Cremona obtained municipal rights. No sooner were the Cremonese independent, than, like the other enfranchised towns of Italy, they quarrelled with their neighbours, and were always at war either

with Crema, Brescia, or Piacenza—but especially with Milan. When Frederick Barbarossa vented his wrath on Milan, the Cremonese aided him in the subversion of their ancient rival, and in return obtained a new charter. But internal disorders were now added to foreign wars. The nobles quarrelled; Guelph and Ghibelline factions fought in the streets. In the latter half of the 13th cent., Cremona, in common with many other cities of Italy, had recourse to the singular expedient of calling in a Dictator, under the name of Podestà, who was never to be a native, that he might be entirely unconnected with any of the various parties whom he had to control. The Podestà was so far of use that he preserved internal peace. After a time a republican form of government was established. So much disorder, however, was the consequence, that the people, wearied with the strife of their rulers, again called out for a chief. Civil war thinned the population, and exhausted the resources of this unfortunate district. The Emperor Henry VII., who came into Italy to vindicate the imperial authority, completed the ruin of Cremona when he attacked it in 1312; and in 1322 Galeazzo Visconti had little difficulty in avenging the former injuries of Milan, by taking possession of Cremona, and incorporating it with the duchy of that city.

Cremona was once celebrated for the manufacture of musical instruments. The business was hereditary in families: and the remote ancestors of *Amati*, the most renowned of these modern makers, who flourished 1704–1739, had supplied Charles IX. of France with excellent lutes and violins. The instruments of the last *Amati* are yet in great repute, and fetch high prices. He was succeeded in reputation by *Stradivarius* and *Guarnieri*. At present the instruments made here have no peculiar excellence. The brothers *Campi* and their disciples created a school of painting here in the 16th cent. A large number of their works will be seen in the churches, as well as of those of their predecessors *Boccaccio Boccaccino* (1496–1508), and his son *Camillo* (1532).

The churches are generally of dark red brick: those which have escaped demolition or modernisation are usually Gothic.

S. Luca, a Church of the Barnabites, *N. Italy*.

has a good cinquecento porch and octagonal baptistery.

Near this, in the Corso, is the ***Palazzo San Secondo**, with a richly-sculptured doorway, by *Bramante Sacchi*, of Cremona. No. 60, further on, is the *Palazzo Raimondi*, with fanciful pilasters and arabesques in its court, by *Pedoni* of Lugano (1499).

S. Agata was rebuilt in 1495. The relief on the front—the Martyrdom of St. Agatha—is modern, by *Salaroni*. On the rt. is the monument of P. F. Trecchi (1502), by *Crist. da Roma*. 1st chapel, St. Sebastian, by *Gervasio Gatti* (1574). At the high altar the Martyrdom of St. Agatha, by the same. To the rt. of the choir the Assumption, by *Bernardino Campi* (1542). On the walls of the presbytery four frescoes of the Life of St. Agatha, by *Giulio Campi* (1537). Over the entrance door the Multiplication of the Loaves, by *Fr. Boccaccino*. In front of the Church is a theatrical Statue of Garibaldi, in white marble.

The ***CATHEDRAL** was begun in 1107, but not consecrated till 1190, by which time the nave and the aisles were completed. In 1342 the transepts were commenced, but the choir was not finished till 1479. The W. front was begun in 1274 and terminated in 1606. The dates sufficiently account for the different styles of its architecture. In the front, which is of red and white marble, in stripes, the Lombard predominates. There is a noble doorway; the pillars of the porch rest upon lions, of which one grasps a serpent, the other an animal which holds a bird between its paws. The zodiac is over the door. The wheel window, surrounded by a rich and delicately carved vine-leaf moulding, was built by *Giacinto Porta* of Como in 1274. Other parts of the exterior are of moulded brick, and worked with much beauty. The general effect of the W. front with the campanile and baptistery is strikingly picturesque. The transepts are very lofty. The front of the N. one, which is entered



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by a porch supported by lions, is a fine specimen of the Pointed style. The Nave, entirely modernised except the vault and part of the triforium, is one mass of colour and gilding. The frescoes occur in the following order:—On the l., eight scenes from the life of the Virgin, by *B. Boccaccino* (1514). Adoration of the Magi and Presentation, by *Bembo* (1515); beyond the organ, the Flight into Egypt and Massacre of the Innocents, by *Altobello Melone* (1517). Then *Boccaccino*, *Christ disputing with the Doctors (1518), above which is a 14th-cent. Madonna.

In the N. transept is a good Altar of 1495, sculptured with figures of SS. Nicholas, Imerico, and Omobono; and on a pillar in the same aisle, facing E., a fresco of the Virgin and Child under glass.

On the vault of the choir, *Boccaccino*, *Christ and the four patron saints of Cremona, SS. Marcellino, Imerico, Omobono, and Peter Martyr (1506).

On the front of the easternmost arch is the Annunciation (1506), by *Boccaccino*.

The four modern frescoes are by *Diotti* (1834). At the high altar is a celebrated picture by *Bern. Gatti*, the *Assumption, his last work. It was unfinished at the time of his death, and completed by *Sammachini* of Bologna. Fine intarsia stalls (1490).

On the rt. wall of the nave, at the E. end, is the Last Supper, with four Passion Scenes, by *Melone*; the following, Christ bound and before Pilate, are by *Romanino*; the last three with the Crucifixion, are by **Pordenone*. The "coarse and ugly" Crucifixion over the chief door is also by him, and the Dead Christ on one side. On the other side is the Resurrection, by *Bern. Gatti* (1529). The Prophets in the angles of the arches are by *Pordenone*.

3rd chapel l., Gregory XIV. with Anthony and Paul before the Madonna, by *Luca Cattapani*. 1st chapel rt., *Madonna, saints, and donor, by *Pordenone*. 3rd, Crucifixion, with S. Fermo (a portrait of the painter)

and St. Jerome, by *L. Cattapani* (1593).

In the chapel of the Sacrament, rt. of the high altar, are several paintings by *Bernardino* and *Giulio Campi*. In the sacristy of the chapel Christ quitting Limbus. The S. transept has frescoes of subjects from the Old Testament, attributed to *Giorgio Caselli*, and said to have been executed about 1383. They are more curious than beautiful, but interesting and well-preserved. The pulpit is decorated with very beautiful *reliefs representing the Massacre of the Innocents, by *Amedeo*. 3rd chapel rt., Crucifixion with SS. Fermo, Jerome, and Rustico, by *Luca Cattapani*. The Sacristy and *Camerone di San Giuseppe* contain some valuable ornaments, among which is a large silver crucifix made at Milan in 1475 (50 c.). In the S. transept is a fine Annunciation, and in the N. transept a Crucifixion, both of uncertain attribution. Beneath the high altar is a fine though not very ancient Crypt, the roof supported by 28 marble columns, with the tombs of the patron saints of the city. The exquisite *reliefs on the altar are celebrated works by *Pedoni* (1538), but the heads of the figures were nearly all cut off by French soldiers.

The octagonal Battistero is a plain and simple Lombard building of the 12th cent., scantily lighted. It has a fine projecting porch, supported by lions. Within are two ranges of galleries with Lombard arches, and fragments of frescoes are seen in the gloom. In the centre is a noble font, hewn out of an octagonal block of red Verona marble.

By the side of the Duomo, connected by a line of *loggie*, rises the *Torrazzo* (396 ft.), the highest in Italy. It was built in 1261–88. 498 steps lead to its summit, which commands an extensive view over the plains intersected by the Po, with the Alps to the N. and the Apennines to the S.W. In 1518 the bells were cast and the octagonal cupola was added. In the 3rd story is an enormous clock, put up in 1594. The custode lives in it.

On the S. side of the Cathedral is the so-called **Campo Santo**, now used as a Sacristy and repository for the archives. It contains a vault reached by a descent by 14 steps; in it is a curious *mosaic* pavement, with a Centaur fighting against Cruelty, Faith overcoming Discord, and Piety conquered by Impiety. The place was evidently an ancient Christian cemetery, as appears not only from its name, but from the bones and the inscriptions found in it.

The Church of **S. Abbondio** has a good tower and spire. *Malosso* and *Sammachini* painted the frescoes of the chief cupola from the designs of *Giulio Campi*, who also designed the Assumption in the cupola of the choir, which was painted by *Malosso* in 1594. The *Virgin and Child with numerous Angels, in the large chapel to the rt. of the entrance, is by *Altobello Melone*; the *Madonna with SS. Nazaro and Celso, behind the high altar, is by *Giulio Campi*. In the adjoining *Canonica*, or residence of the Priest, is a fine Renaissance ceiling.

***S. Agostino**, a fine Gothic Church with a modernised interior. In the W. front are two beautifully modelled terra-cotta wheel windows which have lost their tracery. In the 1st chapel on the rt., a Deposition, by *Campi* (1601). The 2nd chapel has figures in stucco—Scourging, Crowning with Thorns, and Crucifixion, by *Barberini da Como*. 5th, Virgin and Child, by *Zupelli* (1500). 6th, *Perugino* (1494), the *Virgin with SS. James and Augustine, "one of his most faultless works."—*Cic*. It was taken to Paris. 7th, *Adoration of the Magi (1557), by *Fran. Sabionetta* of Cremona, whose works are very rare. At the high altar Christ showing His Wounds to the four Latin Fathers, by *Mainardi*. Beside the 4th altar l. are fresco portraits of Francesco Sforza and his wife Bianca Maria Visconti, by *Bonifazio Bembo*. 2nd l., St. Francis, by *Malosso*. 1st l., Annunciation, by *Antonio Campi* (1571). Over the great door St. Augustine giving the

rules of his order to his followers, many of which are portraits, by *Angelo Massarotti* (1690).

S. Angelo contains on the l. a Madonna, with SS. Cosma and Damiano, by *Francesco Bembo* (1524). Here also are some fine frescoes by *Boccacino*.

S. Facio, popularly known as *Il Foppone*, contains a fine Entombment behind the high altar, by *Vincenzo Campi* (1569).

S. Margherita, annexed to the Episcopal seminary, is decorated with numerous frescoes by *Giulio Campi*, but they are "cold and awkward," *Cic*.

San Michele exhibits the peculiarity of early Romanesque capitals, from which spring the latest Gothic arches. At the sides of the chief entrance are two works in tempera by *Altobello Melone*, and a masterpiece of *Giulio Campi*, the Martyrdom of St. Agatha. Pleasant walk hence to the Stat., shaded in the afternoon, along an Avenue of horse-chestnuts planted on the site of the old Ramparts.

***S. Pietro** is a handsome building, finished about 1570, with a good brick campanile. By *Antonio Campi* are the two transept arches (1579), the Madonna and Saints at the high altar (1575), the Ascension of Elijah, on the ceiling of the Sacristy, and the Holy Family with SS. James, Agata, and Mary Magdalene, at the 3rd altar l. (1567). The fresco of the Circumcision in this chapel is by *Giulio Campi*. The frescoes on the ceiling of the presbytery were the work of *Bernardino Gatti* (il Sojaro), who also executed the fine Adoration of the Shepherds, at the 2nd altar l., where St. Peter presents the Abbot Colombino Ripari; the main idea is taken from Correggio's *La Notte*, retaining nearly the whole composition, but illuminated by the light of day. This picture was conveyed to Paris. *Malosso* painted S. Maria

Egiziaca at the 6th altar rt. (1601), and the Paradise in the lunette. The four Doctors of the Church, at the 3rd rt., are by *Mainardi* (1602). In the N. transept is the Murder of St. Thomas à Becket at Canterbury.

In a room opening out of the cloister is a large painting of the Multiplication of the Loaves, with the artist pointing on the rt., by *B. Gatti* (1552).

The **Palazzo Pubblico**, opposite the Cathedral, a relic of ancient Cremona, was begun in 1206, and is supported by lofty arches. Two towers are annexed to the building. It encloses a small quadrangle, which is arcaded on three sides. The exterior, though altered, is still very interesting and highly characteristic. Specially worthy of notice is the little Balcony of the central pier, which served in the middle ages as a place for the Proclamation of the Laws. The interior, now used for the *Town Hall*, contains a painting by *Grazio Gossaglio*, the Descent of the Manna (1527). In the room next the great hall is a chimney-piece of alabaster, brought from the Palazzo Raimondi, sculptured by *Pedoni* (1502), in which the artist has introduced a portrait of Marshal Trivulzio.

Near this is the ***Palazzo dei Gonfalonieri**, a good example of Italian-Gothic applied to civil purposes, in which the Gonfalonieri of the different quarters used to hold their sittings. It is built of finely-moulded brick, and dates from 1292.

The **MUSEO CIVICO** in the Palazzo *Ala Ponzone* includes a small but choice Collection of Ivories (Byzantine diptych), Enamels, illuminated Service Books, and Medals, together with various local antiquities, and objects of Natural History. On the Staircase are some remarkable architectural fragments; a frieze and capital in terra-cotta; and a sculptured marble lunette of the 12th cent. from the ancient Church of S. Vito. Among the paintings are:—*A. Campi*, Visitation; *B. Campi*, the Saviour with

the Apostles, and the Martyrdom of St. Laurence; *Malosso*, the Patron Saints of the city, Imerio and Omobono; *G. C. Procaccini*, *Death of the Virgin.

In the *Ospedale Ugolani* is a very remarkable staircase; and at No. 12 and 20 in the Via Palestro, close by, are some beautiful decorations in terra-cotta. The *Monte di Pietà*, in the Via Valverde, has a very elegant Court with tasteful sculptures.

About 2 m. E. (Steam Tramway in 17 min.) is the noble *Church of **San Sigismondo**. In a small Church on this site Francesco Sforza married Beatrice, only child of Filippo Maria Visconti (Oct. 25, 1441); and thus, after the death of his father-in-law, became the founder of the new dynasty. Cremona was the dowry of the bride, and Francesco, as a token of affection both to her and to the city, rebuilt the Church as it now stands (architect, *Bartol. Gadio*, 1441–67). It consists of a single nave with 12 chapels, and is “literally covered with the works of the brothers *Campi* (1566–77). These frescoes are all vigorous and brilliant. Among other colours, a green of an emerald kind, and a most vivid blue, I have never before seen equally well preserved; they are especially brilliant here in an Ascension, by *Bernardino Gatti*, a pupil of Correggio.”—*S. A. Hart, R.A.* In the 1st chapel l. are the Annunciation and Flight into Egypt, by *Bern. Gatti*. 2nd, Decollation of St. John Baptist, and frescoes of the Anointing and Baptism of Christ, by *A. Campi*. 4th, SS. Cecilia and Catharine, by *Bern. Campi* (1561). 5th, Scenes of the Passion, by *Massarotti*. *Bernardino Campi* painted SS. Philip and James in the 5th chapel rt., and SS. Jerome and Anthony in the 6th.—Over the high altar is the *Virgin and Child, by *Giulio Campi* (1540), with Francesco Sforza and Bianca Maria Visconti presented by SS. Sigismund and Chrysanthus. The painter has introduced his own likeness and that of his mistress in the faces of the latter saint and of Santa Daria. The vaulting of the nave is entirely covered

with paintings, representing the history of Jonah, principally by *Bernardino Gatti*; the smaller ornaments, angels, foliage, and the like, by him, are graceful and beautiful.—By *Camillo Boccaccino* are the Evangelists and other figures in the tribune and round the high altar. This work, which is a model in perspective and the optical illusion of effect, was finished in 1537. The two side pictures, also by *Camillo*, represent the Resurrection of Lazarus, and the Woman taken in Adultery; both are surrounded by an elegant frieze, in which the angels sporting with a crozier and other sacred emblems are admirable for their life and grace. The Tramway goes on to (18 m. S.E.E.) *Casalmaggiore*. Another runs S.W.W. to *Piacenza* (Rte. 101), and N.E. to *Ostiano*.

The Rly. continues E. to

60 m. **Torre dei Picenardi**, where there is an interesting Villa of the Picenardi family, now belonging to a Genoese, and usually accessible. The ***Torre**, originally fortified, dates from the 12th cent., and still retains its moat, picturesquely disposed earthworks, overgrown with shrubs, and Towers. Within the first quadrangle is a Chapel, containing frescoes of the Life of S. Elisabetta Picenardi, and some *cinquecento* sculptures. One side of the second quadrangle is formed by a magnificent Hall, now used as a Picture Gallery, and in the third is a tasteful little Theatre. The Gardens are beautifully laid out with ornamental water, grottoes, artificial mounds, and a very complete Labyrinth, while in front of the house is a spacious lawn bounded by 160 splendid magnolias.

64 m. **Piadena** Junct. (Latin *Platina*), the birthplace of Bartolommeo Sacchi, historian of the popes.

[Rly. S. to *Parma*, crossing the Po beyond *Casalmaggiore* (16,000), on a covered lattice bridge and causeway more than a mile long. (Steam Tramway to *Cremona* and *Ponte Malocche*.) At *Colorno* is an old Palace of the Dukes of *Parma*, with turrets at its angles, now a Madhouse.]

At *Calvetone*, on the site of *Bedriacum*, and near that of *Vegra*, destroyed by *Attila*, some fine old bronzes have been found.

69 m. **Bozzolo** (5000), anciently a small independent republic. The Rly. crosses the *Oglio* at

73 m. **Marcaria**, where is an ancient castle.

79 m. **Castellucchio**, 3 m. E. of which is the Church of S. M. delle **Grazie**, built by *Francesco Gonzaga*, Lord of *Mantua*, in 1406, as the sanctuary of a supposed miraculous painting of the Madonna, which had previously been venerated by boatmen in a Chapel close to the adjoining marshy lake. But in 1399 *Gonzaga* addressed his vows to the image, praying that the Virgin would intercede for the deliverance of *Mantua* from the pestilence which then desolated Italy, and built here a Church and Monastery as an *ex-voto*. A long dark cloister, much dilapidated, leads to the church, which is still an object of pilgrimage. The architecture is good Italian-Gothic; a strange array of votive image are arranged on each side of the nave above the arches, upon columns richly gilt and carved. They are of life-size in every kind of costume, representing the individuals whose gratitude is commemorated in the verses beneath. Here may be seen the Emperor *Charles V.*, *Federigo Gonzaga*, *Pope Pius II.*, the *Connétable de Bourbon*, and a host of other celebrities. Others represent the trials and perils from which the votaries have been delivered, torture, anguish, death. All testify their gratitude to the Virgin for the help they have obtained through her intercession. The supposed miraculous picture of the Virgin is an Italian painting, apparently not older than the 15th cent.

The Choir is painted by *Lattanzio Gambara*, of *Brescia*, and there are several paintings in the chapels besides some interesting sepulchral monuments. One of the most remarkable is that of *Baldassare Castiglione* (1529),

the celebrated author of the 'Cortigiano': the epitaph was written by Cardinal Bembo, and the monument designed by *Giulio Romano*. The mausoleum is simple and noble—a plain sarcophagus, surmounted by a statue of our Lord. Baldassare's wife, Ippolita Torelli, had previously been buried here; a touching epitaph declares her beauty and virtues. Camillo, their son, lies in the same chapel.

At **Curtatone**, on the Lago Superiore, formed by the widening of the Mincio, was fought, on the 29th May, 1848, a sanguinary action between the Austrians and the Tuscan auxiliaries of Carlo Alberto. In this battle the students of the University of Pisa took a distinguished part.

The tract around *Mantua* is called the *Serraglio*, from the ancient walls built to defend the city against the tyrant Ezzelino da Romano.

86 m. **MANTUA** (30,000).

REFERENCES TO PLAN.

1	D	4	Duomo.
2	D	4	S. Andrea.
3	D	5	S. Barbara.
4	F	2	S. Barnaba.
5	E	2	S. Maurizio.
6	G	2	S. Sebastiano.
7	F	4	S. Apollonia.
8	F	4	S. Egidio.
9	E	4	Accademia.
10	E	4	Liceo; Biblioteca; Museo.
11	D	5	Pal. Reale.
12	D	4	Pal. Vescovado.
13	D	4	Pal. della Ragione.
14	H	2	Pal. del Tè.
15	E	3	Teatro Sociale.
16	C	5	Teatro Reale.
17	D	3	Prefettura.
18	C	4	Amphitheatre.
19	E	3	Post Office.
20	E	3	Hotel Croce d'Oro.

Important sights, in topographical order.

Piazza delle Erbe; Pal. della Ragione; **S. Andrea*; Piazza Sordello; Duomo; S. Barbara; **Castello di Corte*; Archivio; Accademia delle Belle Arti; **Museum*; Pal. Colloredo; House of *Giulio Romano*; S. Maurizio and S. Barnaba; House of

Mantegna; S. Sebastiano; **Palazzo del Tè*.

The ancient city of Mantua, from its situation on the flat and sedgy banks of the Mincio, is anything but healthy; intermittent and low fevers are frequent in the autumn, and it has no claims to natural beauty. It is surrounded by lakes and marshes; but the latter were partially drained by the French. The three lagunes, *Lago di Mezzo* (N.), *Lago Inferiore* (E.), and *Lago Superiore* (N.W.), formed by the swelling out of the Mincio, are maintained by artificial dams and embankments, and crossed by six bridges. The city has water communication with the Adriatic, and there is a dock for small vessels.

Mantua is a great centre for the trade in silkworms and their produce. On a market-day during summer the country women may be seen flocking into town laden with baskets of white and yellow cocoons, or displaying them in the streets for sale.

Mantua stands on the "smooth-sliding Mincius."

Propter aquam, tardis ingens ubi flexibus
errat
Mincius, et tenerâ prætexit arundine ripas.

So sang Virgil in his *Georgics*, and the classical scholar will not have forgotten that this was the country of the poet, and that Augustus gave back to him the land of which he had been deprived when the district was divided amongst the Roman soldiers. According to Donatus, Virgil was born at *Andes*; a local and very ancient tradition has identified this place with *Pietole*, 3 m. S.E. of Mantua, at the extremity of the Lago Inferiore, surrounded by woods and groves, in which the willow predominates. Here is a monument to the Poet, erected in 1848, and a country house of the Gonzaga family, which bears the name of *Villa Virgiliana*.

In the 16th cent. *Mantova la Gloriosa* was one of the most rich and gay of the courts and cities of Italy. The heads of the Gonzaga family—Lords, or Captains, in 1328; Marquises, or Margraves,





in 1443; and created by Charles V. Dukes of Mantua, in 1539—were men of great talent and energy, especially Giovanni Francesco II. (1484–1519), and Federigo II. (1514–1540), who were munificent patrons and promoters of the arts and of literature. Their successors continued to govern with much wisdom; and Mantua became one of the most opulent and flourishing cities of Lombardy, when the death of Vincenzo II. (1627) was followed by every kind of calamity. It seemed thenceforward as if the house had become fated. Francesco IV. having died without male issue after a reign of ten months, the duchy devolved upon Cardinal Ferdinando, his brother. It was more than doubtful whether he had any right to the duchy, for Mantua had not been declared a male fief; and it was considered that Maria, his niece, was the lawful heir. Ferdinand, having by papal licence resigned his cardinal's hat, married twice. By his first and secret marriage with Camilla Reticina he had one son; but Ferdinand procured the marriage to be dissolved; Giacinto Gonzaga was declared illegitimate, and his father married Catharine of Medicis; but he had no children by her; and, on his death in 1627, the duchy was claimed by the branch of the family settled in France, then represented by Charles, Duke of Nevers. The right was contested; and the Emperor Ferdinand II. claiming to dispose of the duchy of Mantua as an imperial fief, the country was invaded by Altringer Colalto, and Gallas, names written in blood in the history of the Thirty Years' War. Duke Charles was neglected and almost betrayed by the Venetians, and feebly supported by the French. On the 8th April, 1630, the imperialists laid siege to the town: famine and pestilence raged within; but the duke defended himself bravely; and the inhabitants, knowing what would be their fate, aided with the utmost valour and desperation. On the 18th July, when the garrison was reduced to 1000 fighting men, the city was taken by storm, and during three days was given up to plunder. The Germans on this occasion executed their work of devastation with great system and regularity; they got exceedingly drunk; they neither killed a man, nor insulted a woman, nor burnt a house; but they stripped the town of everything which it contained. The

plunder was valued at 8,000,000 ducats. Previous to the siege the duke had sold large portions of the Gonzaga collections. The plunder of the city dispersed the remainder, with the exception of such of the marbles as remain in the Museum. The best portions were taken to Prague. They were afterwards purchased by Christina, Queen of Sweden, who carried them to Rome, where they remained until they were obtained by the Regent Duke of Orleans, and became the foundation of the Orleans gallery.

Carlo Gonzaga I. regained his duchy by submission to the emperor; but Mantua never recovered from the blow.

The Dukes were in the last century deprived of their possessions by the jurisprudence of the feudal ages. Carlo IV. having unfortunately joined the French in the war of the succession, the Emperor Joseph I. placed him under the ban of the empire, and seized his dominions. The duke fled, and died at Padua in 1707, not without suspicion of poison; and the Emperor Joseph, declaring the fief to be forfeited, united it to his own dominions. The last of the family, still a resident here, was a pensioner of the Austrian Government until its fall. The Austrians added to the fortifications, and Mantua became the strongest fortress of the Quadrilateral, with endless walls, bastions, and bridges.

After the fall of Milan in 1796, Napoleon hastened to lay siege to the city (14th June); but the forces of Serrurier were only sufficient to keep the garrison in check, and could not prevent the occupation of the city by Wurmser, after his defeat at Bassano. Four unavailing attempts were made by the Austrians to relieve the garrison. After the failure of the last, Mantua could no longer hold out. One half of its numerous garrison were in the hospitals; and they had eaten all their horses. In this extremity Wurmser proposed to Serrurier to capitulate; the terms were immediately agreed on; Napoleon set out himself to Florence, to conduct the expedition against Rome; and Serrurier had the honour of seeing the marshal, with all his staff, defile before him. On taking the city, the French committed many excesses. It was retaken after a bombardment of four days by the Austrians in 1799.

It was in a street of Mantua that the

Admirable Crichton was assassinated by six bravos hired by the duke's son, to whom he was tutor, and it is believed that the pupil was present at the committal of the crime, if he did not himself deal the death-stroke.

In the centre of the city there is a long covered arcade, and hereabouts the place shows most symptoms of life; but the grass grows in the outskirts, and the marks of ruin, too visible upon many of the buildings, attest the misfortunes which Mantua has sustained. Yet interesting memorials remain, to remind us of its ancient splendour. There are no large squares, but great masses of buildings, huge piles casting deep shadows, feudal towers crowned with their forked battlements, castles and Lombard arches, forming a scene of peculiar and novel character. 3000 of the entire population are Jews, by whom much of the trade of Mantua is carried on.

****DUCAL PALACE.**—The ancient **Castello di Corte**, the palace and fortress of the Dukes, was begun about 1302, and enlarged by *Bertolino da Novara* for Francesco Gonzaga IV., Capitano of Mantua between 1393 and 1406. (Entrance in a semicircular recess at the end of the Piazza.) It is flanked by deeply machicolated and noble towers, but battered and decayed. The archives contain documents reaching as far back as the early part of the 11th cent., and all those relative to the Gonzaga family are deposited here. The interior was richly decorated with frescoes, which were perfect till the conquest of Lombardy by the French; now only a few vestiges can be traced in some of the rooms, occupied by the public offices. The most interesting are those by *Andrea Mantegna*, in the **CAMERA DEGLI SPOSI** on the first floor: on the wall l. of the entrance, a man and boy holding a horse and dogs; a fine picture of Lodovico Gonzaga, his wife Barbara of Brandenburg, and three children; and, over the door, a beautiful group of three

Angels holding an inscription. In the coves of the ceiling are heads in chiaroscuro of the Cæsars, also by *Mantegna*. Another room has a border representing, in small but animated groups, chases of wild animals and fabulous creatures.

Adjoining the **Castello di Corte** is the immense edifice, begun in 1302 by Guido Buonaccolsi, surnamed *Botticella*, third sovereign lord of Mantua, now comprising the so-called **Palazzo Imperiale**, **Palazzo Vecchio**, and **Corte Imperiale**, and containing 500 rooms. Of the older building, however, little besides the front, with its Gothic arches and windows, surmounted by machicolated battlements, and the arms of the Buonaccolsi in the capitals of some columns, is now in existence. Several artists had employed their talents upon it before *Giulio Romano* was called upon to transform it entirely, and exhibit new proofs of his genius. Since his time many other artists have contributed in various ways to its embellishment. In fact, for the grandeur of its masses, for propriety, invention, and decorations of every kind, for the solution of the most perplexing problems in architectural and pictorial arrangement, for the skilful adaptation of designs to the most uninviting and embarrassing spaces, we know no edifice of this kind either in or out of Italy which approaches this imperial residence, or which displays such varied resources to the student of decorative art. This Palace was the favourite residence of the later members of the ducal house. The Emperor Joseph bestowed much care upon it; parts of it retain something of their former splendour, but a great proportion have been converted into storehouses and barracks. The front of the **Cavallerizza**, and the **Giardino Pensile**, on a terrace, so as to be on a level with the upper floor, and surrounded with richly-painted *Loggie*, deserve attention. A suite of rooms is kept well-furnished, but the greater part are empty and desolate; and in the back part of the building, deserted

cortiles, and blocked-up windows, and springing vegetation, are sad and dreary memorials of Mantua's decay.

Entrance at No. 10, on a line with the Cathedral front, where the Custode will be found (1 fr.).

PLAN OF THE DUCAL PALACE IN MANTUA.



References to the Apartments.

a Scalcheria (Custode).
b Camere degli Arazzi.
c Camera dello Zodiaco.
d Galleria degli Specchi.
e Giardino pensile.
f Corridor leading to the Corte Vecchia.

g Sala de' Marmi.
h Appartamento di Troja.
i Corte Vecchia.
k l Castello, now Archives.
m Sala with portraits of the Gonzaga family.

n Gallery.
o Appartamento Stivali.
p Appartamento Paradiso.
q Passage leading to the Cathedral.
r House of B. Castiglione.

The *Scalcheria*, or Room of the Seneschals on the ground-floor, contains a richly decorated ceiling, said to be one of the first paintings which

Giulio Romano executed in Mantua. The conception is beautiful, and the execution most careful. The pleasures of the chase, or Sports of Diana, in the

lunettes, are elegant.† On the Upper Floor is

The **Camera dello Zodiaco**, from the painting of the Signs of the Zodiac, restored early in the present cent.: the *Children representing the twin offspring of Orion and the Moon, in the centre, are very beautiful.

The **Camere degli Arazzi**, four in number, once contained a set of tapestries from the cartoons of Raphael, removed by the Austrians and now at Vienna.

The stucco ornaments of the doors and wood-carvings are from designs by *Primaticcio*.

On the opposite side of the courtyard is the **Galleria degli Specchi**, or Ball-room, painted by Giulio Romano's pupils, and having some fine Venetian glass. The great audience-chamber, whose ceiling is upborne by consoles, is interesting. The **Galleria de' Quadri** contains busts of some princesses of the Gonzaga family, and wretched copies of celebrated masters.

The ***Sala di Troja** was painted entirely by *Giulio Romano*, with illustrations of passages from the history of the Trojan war. "Ajax, transfixed with a fiery arrow by Minerva, is strongly and vividly expressed. Minerva retiring, looks back with scorn upon the impotent rival of her favourite Ulysses. When Paris conducts Helen to the ship, the natural feeling of the characters is admirably portrayed . . . all is bustle and activity. The frescoes of *Laocoon* and his sons, and of the completion of the Trojan Horse, are weak, and yet, again, in that of Achilles dragging Hector at the back of his chariot, the very spirit of vengeance seems to inspire him."—*Prof. Phillips, R.A.*

Adjoining these chambers is the **Sala de' Marmi** (so called from a number of masterpieces of the Grecian chisel which once adorned it), very richly decorated. It is of the time of

† See Gruner's 'Fresco Decorations.'

Giulio Romano. This is connected by a gallery, running along one side of the Cavallerizza, with the Appartamento Stivali, painted by *Giulio Romano* and *Primaticcio*. Near this last is the **Camerino** (Boudoir) of Isabella Gonzaga d'Este, called *Paradiso*, from the view it commands. The ceilings of most of the apartments are of wood, richly ornamented with carvings and stucco-work, by *Primaticcio* and others. They are very curiously varied: in one room the ceiling represents a labyrinth, with the inscription *Forse che sì, forse che no*, repeated in each meander. The **Sala de' Mori** is the richest; it is blue and gold.

Opposite to the palace, with its beautiful Gothic windows, stands the house of B. Castiglione, author of the *Cortegiano*, the friend of princes and painters; it has a fine gateway with sculptured arabesques; on one side is the bishop's palace, and on the other that of the Guerrieri family. Close to the latter is an ancient tower annexed to the palace which formerly belonged to the Buonaccolsi; it was built in 1302 by *Botticella*. About halfway up projects an Iron Cage, where criminals were exposed, whence this building derives its name of *Torre della Gabbia*. On the capture of the city by the French, the cage was taken down; but replaced afterwards by the direction of Napoleon. The tower itself commands a fine prospect over the town and lake.

CHURCHES.

The **DUOMO**, dedicated to St. Peter (1, D. 4), has been much altered. The S.E. wall, exhibiting a series of Gothic gables, separated by pinnacles of moulded brick, and all richly ornamented, shows the original style. The massive Lombard *campanile* is unfinished. The poor front dates from 1761. The interior was rebuilt from the designs of *Giulio Romano* in 1546. The arches of the aisles rest upon Corinthian pillars; the roof of the nave is flat, with richly orna-

mented compartments. The large Chapel of the *Madonna Incoronata* has at its 1st altar rt. a 15th-cent. fresco of the Virgin and Child with St. Leonard. To the l. of the entrance is a large early Christian sarcophagus, with figures of the Apostles.

The *Vescovado* (12, D. 4), though much modernised, has some good old windows in its upper stage.

A broad street leads hence S.W. to the

Palazzo della Ragione (13, D. 4) in the Piazza d'Erbe (1198–1250), a fine specimen of the civil architecture of the time. A large archway of brick and stone forms a prominent feature in this building. Inserted in the wall is a Gothic throne and canopy in terra-cotta, supported by twisted columns. Beneath this canopy in a niche is a mutilated sitting Statue of Virgil, wearing the cap of Rector of the people, and holding an open book (early 13th cent.). The lofty Campanile has a curious astronomical clock, put up in 1478. It has a number of complicated movements, but is now out of order.

At the corner of this Piazza near the Church may be seen a small house-front in beautifully decorated terra-cotta, resting on a portico supported by Corinthian columns. Near this is the *Piazza Dante*, containing a Statue of the Poet, erected in 1870.

***Sant' Andrea** has an interior in the Italian or revived Roman style, designed by *Leon Battista Alberti* in 1472. The cupola, by *Juvara*, was begun in 1732, but not completed till 1781. The great portal is deeply recessed. The Church is about 310 ft. in length, and of excellent proportions. It contains frescoes by the scholars of Mantegna. The vaultings of the aisles are very bold and skilful. Notice the painted arabesques on the plasters of the nave. *Anselmi* executed the frescoes on the vault of the apse, the crucifixion of St. Andrew, and *Campi* those in the cupola. In the apse is a kneeling marble figure

of Duke Guglielmo Gonzaga, the founder.

In the Baptistery, or Chapel of San Giovanni, 1st on the l., is the Tomb of **ANDREA MANTEGNA** (1506). His *Bust in bronze by *Sperandio*, erected in 1516, is an excellent piece of workmanship. The decoration of this chapel is from Mantegna's designs, and includes the Evangelists, and in ovals, the Judgment of Solomon, the Beheading of John Baptist, and the Angel appearing to Zacharias. Beneath these are the Six Cardinal Virtues, and below a row of children holding shields with waving ribbons. In the same chapel is a Holy Family, with St. Elisabeth and Zacharias, by *Mantegna*.

2nd Chapel l.—Virgin and Child, with SS. Sebastian, Joseph, Sylvester, and three others, by *Lor. Costa*. 3rd.—*Guisoni*, Crucifixion, with Longinus below. The Sarcophagus of the Saint is in the same Chapel; opposite, that of S. Gregory Nazianzen. In the rt. transept is the *tomb of Bishop Giorgio Andreassi, resting upon a bronze swan and marble sphinxes, sculptured by *Prospero Clementi* in 1551. In the l. transept is the fine monument of Pietro Strozzi, by *Giulio Romano* (1529). The brick Gothic *campanile* (1413), with some beautiful pointed windows, belonged to the original basilica.

The tomb of Giulio Romano has unaccountably disappeared. In the Crypt is a small wooden Statue of the Virgin and Child.

Sta. Barbara, within the Ducal Palace, was built by *Bertani*, a scholar of Giulio Romano. Over the high altar is the Martyrdom of the patron saint, by *Brusasorei*. This Church is exempted from the jurisdiction of the bishop, and is immediately under the papal see; and the liturgy has some peculiarities of its own. The archives are extensive and curious. The Sacristy contains the large Ark, or Shrine, of St. Barbara in rock crystal, with relics of the Saint. Fine red-brick Renaissance *campanile*.

Sant' Egidio (F. 3, 4) contains the sepulchral slab of Bernardo Tasso.

San Maurizio (E. 2). In the 3rd chapel rt. is the Martyrdom of St. Margaret, by *Lodovico Caracci*. Near this is *San Francesco*, a fine building of the 14th or 15th cent., but now desecrated.

In a small triangular Piazza (E. 3), under which the river flows, is a Statue of Garibaldi; and, on the Bridge, one of Pope Sylvester.

San Sebastiano (G. 2), erected by *L. B. Alberti* in 1460, has some dilapidated frescoes by *Mantegna*. Opposite to it is the HOUSE OF MANTEGNA, the ground on which it stands having been presented to him by Duke Lodovico Gonzaga, with an honorary inscription. The house is now used as an agricultural school, and close by is the Porta Pusterla, leading to the celebrated

**PALAZZO DEL TÈ.

The only account which seems to deserve credit as to the origin of the name is that which ascribes it to the form of the roads and avenues leading to it, which were so arranged as to produce the letter T. All the old authors, beginning with Vasari, write it DEL T. The Palazzo consisted originally of stables, and Federigo Gonzaga intended to make this building an unpretending country house; but Giulio, in acquitting himself of his commission, showed so much taste, that the Marquis decided upon transforming the new house into a splendid palace, and thus gave the artist an opportunity of applying, in harmonious combination, his powers as Architect, Painter, and Sculptor. Giulio executed this great work, with the assistance of his pupils Primaticcio, G. B. Pagni, and Rinaldo Montovano, in the short space of five years. The principal building, with the large court in the centre, forms a square, each front being about 180 ft. outside, and about 120 ft. in the court. The order of

architecture is throughout Doric, tastefully exhibiting all the variety of which this style is susceptible. The hall opposite the principal entrance leads over a bridge into an extensive parterre, which ends with a semi-circular wall, portioned out into 15 niches, probably for statues. At its extremity is a grotto and a *loggia*, in a tolerable state of preservation.

The **Ante-room**, on the rt. of the entrance, has plaster reliefs by *Primaticcio* and his scholars.

Camera dei Cavalli.—Pictures of Gonzaga's horses. This is the oldest part of the building, and that which gave such delight to G. Romano's patron. The ceiling, which is of wood, is finely carved into compartments. The horses, truthfully executed, six in number, and of the natural size, two bays, three white, and an iron grey, are by pupils of Giulio Romano.

***Camera di Psiche.**—Rich in frescoes, oil-paintings, and stuccoes, illustrating the story of Psyche from Apuleius. "The pictorial is wanting to render them agreeable, though it is in this room that Giulio Romano has evidently put forth his strength in force and depth of colours, and in effects of light and shade, particularly in Psyche offering her fruits and flowers to Venus, in her receiving the grapes, in the discovery of Cupid by Psyche, and in some of the beautifully composed figures of the lunettes. These pictures are in oil . . . but are far too black. The large pictures below are in fresco, and are rich indeed in the important qualities of imagery, invention, and design, but woefully wanting in harmony."—*Prof. Phillips, R.A.*

Camera dei Cesari.—Frescoes in the lunettes, by *Giulio Romano*: Alexander discovering the writings of Homer, and Scipio restoring the wife of Mardonius.

***Camera di Faetonte.**—Fall of

Phaëton in oil, on the vault. The distribution of this small room is as tasteful as its execution is exquisite.

Camera dello Zodiaco.—On the ceiling, in stucco, are the winds, and the Signs of the Zodiac: the occupations of the seasons are painted in 16 medallions.

Atrio, or Loggia forming the principal entrance. — Passages from the life of David, executed by Giulio's scholars. The medallions in black stucco are by *Primaticcio*. A cannon-ball fell through the vaulting during the siege of 1796, injuring one of the frescoes in the vault.

Sala degli Stucchi, in which is a double frieze executed by *Primaticcio*, from designs of *Giulio Romano*, representing the triumphal entrance into Mantua of the Emperor Sigismund in 1433, who the year before had created Gian Francesco Gonzaga Marquis of Mantua. The arched ceiling is equally rich in stuccoes.

***Sala dei Giganti.**—This was chiefly executed by *Rinaldo Montovano*; a small portion only was the work of *Giulio Romano*, who furnished the designs. Jupiter, amidst the heathen gods, hurls his thunders upon the Titans, who, in different actions—terror, danger, and impending death—cover the four walls, down to the very floor. The giants in the foreground are 12 or 14 ft. high. Most contradictory judgments have been passed on these paintings. Vasari, Borghini, and all the earlier writers upon art, praise them exceedingly. Others have thought them wanting in taste. "Colossal figures in a small room, even where the idea of a supernatural size is intended to be conveyed, are unsatisfactory, as the spectator is quite near enough to perceive details, and finds none, except those belonging to the execution of the work, which ought not to be visible."—*Eastlake*.

"The taste of the work is displeasing, and unfit for the adornment of a palace; but the power of imagination

exhibited in it is of the most extraordinary kind. Most of the figures are of superior order in action and in form, though some are coarse and offensive. The grouping is often exceedingly beautiful, particularly so in that of Cybele, Ceres, Hercules, Mercury, &c., but the only head that has any pretension to beauty is that of Juno. The Hours staying the progress of the horses of Apollo, are perhaps in the most perfect style of painting, as to colours and effect, of the whole."—*Prof. Phillips, R.A.*

The **Ponte San Giorgio**, which commences under the walls of the Ducal Palace and crosses the entire lake, is upwards of 2500 ft. in length. It was built in 1401, and was anciently covered, like a Swiss bridge. The view from hence is striking.

The **Argine del Mulino** (A. B. 2), a bridge, or rather dam, constructed in 1188 by *Alberto Pitentino*, is a curious specimen of ancient engineering. It stands between two of the pieces of water which surround Mantua, one of which, being of a higher level than the other, serves as a great milldam, and turns the wheels of the twelve mills which flank the bridge, and are severally dedicated to the Twelve Apostles. Over the door leading into each Mill is a small Statue of its Apostle, a figure of Christ dividing the row of Statues into two series. The bridge itself is covered, and is entered by a fortified tower or gateway, in which is a pointed window of two lights. The saw-mill, which is, perhaps, the earliest example of such machinery, was built by *Girolamo Arcari* in 1400. The mills extend only halfway along the Bridge, and beyond them is a smaller set of machines for sifting rice, &c.

The **Beccheria** and **Pescheria** (shambles and fish-market) stand upon the Mincio, so that they are always clean. They were built by *Giulio Romano*, and possess considerable architectural beauty.

In the Garden opposite the Palazzo

Cavriani, No. 6, Via Giardino (C. 3), is a Statue of Virgil; and on the railings 13 busts of celebrated characters, chiefly associated with the family of Gonzaga.

The same street leads S.E. to the *Anfiteatro Virgiliano*, built in 1820 for games and shows, at one end of the *Piazza Virgiliana*, which was formed out of a swamp and planted by the French.

The **Palazzo di Giustizia** (F. 2) was built by *Bertani*, from the designs of Giulio Romano. The front is supported by enormous caryatides of bold sculpture. Within is a profusion of frescoes by the scholars of *Giulio Romano*, including many curious portraits of sovereigns and princes; Francis I., Charles VIII., Giovanni de' Medici; Niccolò III., Marquis of Ferrara; and Francesco IV., Marquis of Mantua.

Nearly opposite is **Giulio Romano's House**. Over the door is a statue of Mercury, or rather a fragment restored by *Giulio Romano* and *Primaticcio*. The attributes of the heathen gods are introduced in various parts of the building. In the Church of **S. Barnaba** (4, F. 2) are two good paintings by *Lor. Costa* and *Maganza*.

The *Teatro Sociale* (15, E. 3), built by Canonica, is a handsome modern construction facing the Corso di Porta Pradella.

The **Accademia delle Belle Arti** (D. E. 4), is now merely a Drawing-school with Casts and a few unimportant Frescoes. Close to it is the

Liceo (10, E. 4), formed out of the Jesuits' College, and including the Library and Museum. The **Library** (*Biblioteca Comunale*), comprising the *Accordi*, *Acerbi*, and *D'Arco* Collections, contains 97,000 printed books, and a few curious MSS.: some beautiful missals, and one with pen-and-ink drawings by *Andrea Mantegna*. Here is a fine *Rubens*, formerly in the church, representing the Trinity with Angels,

and four members of the Gonzaga family in the act of adoration. The picture was cut in two by the French, and is now placed at opposite ends of the Library. In an inner Room is a large lunette by *Feti*—the Multiplication of the Loaves.

The ***MUSEO** is a long narrow gallery, filled with Roman and some few Greek statues and fragments, of which the greater portion, it is said, were part of the plunder collected by Lodovico Gonzaga at the sack of Rome. Left of the entrance, a Bust of Euripides, on an old altar; rt., bust of Virgil, erroneously so called.—Continuing to the rt., Minerva.—Sarcophagus with relief of Medea.—Faustina Maggiore, presented to Isabella d'Este by Mantegna.—Torso of a Greek Youth.—Relief of the Labours of Hercules.—Relief of a Funeral Supper and Sacrifice, from a Greek tomb.—Torso of a Woman.—Greek Satyr and Nymph.—Matilda Augusta.—Greek altar.—Relief of the Destruction of Troy, from a sarcophagus.—Giulia.—Three fine reliefs, representing the submission of a province, a sacrifice, and the marriage of an emperor, supposed to be Lucius Verus.—Several imperial busts, among them a fine Caligula.—*Torso of Venus, on an altar in the middle of the room.—In a room on the rt. the Chair of Virgil, that is to say, a very ancient bishop's throne of marble. Two good fluted columns of porphyry at the door.—Returning to the long Hall, Greek tomb relief (Farewell).—Relief of two figures.—Bacchanalian reliefs.—Torso of a Greek Gladiator.—Alcibiades.—Marcus Aurelius as a youth.—Torso of Venus.—Faun playing the flute.—In the middle of the room, Apollo, with reliefs of Cupid below.—Young Hermes.—Colossal head of Aphrodite.—Venus and Adonis, relief.—Melpomene as a Caryatid.

Opposite the Liceo is the **Museo Comunale**, in which is preserved a *Collection of Coins* struck at Mantua or connected with her history. At so early a period as the year 945 the

city had a mint of her own, and the *Zecche di Mantova* continued to be struck down to 1780, when the Austrians suppressed the privilege. However, during the siege of 1796 the Mantuans coined some pieces, of which specimens can be seen here. On the ground-floor is a Pre-historic Collection.

Steam Tramway in $4\frac{1}{2}$ hrs. N.W. to (44 m.) *Brescia* (Rte. 53), by *Medole*. Also W. to (23 m.) *Asola*, E. to (24 m.) *Ostiglia*, and S.W. to (24 m.) *Viadana*.

The Rly., on leaving Mantua, runs E. to

110 m. *Cerea* Junct., where we join Rte. 84, and follow it as far as

115 m. *Legnago* Junct. (14,250), one of the famous fortresses of the Quadrilateral, which, together with Verona, Peschiera, and Mantua, defended the passage of the Adige under Austrian rule. Here our line strikes N.E. to

121 m. *Bevilacqua*, where it resumes its E. direction, passing

124 m. *Montagnana* (10,000), an interesting town, formerly of strategic importance, and strongly fortified. Among its numerous picturesque buildings are a Gothic Cathedral with cinquecento additions, and a Town Hall by *Sammicheli*.

134 m. *ESTE* (10,000), beautifully situated at the foot of *Monte Cero*, which forms the S. extremity of the Euganean group of hills. The *Rocca*, or Castle of Este, is a fine and almost unaltered building, erected in 1343 by Ubertino Carrara, and repaired by the Scaligers during their temporary possession of it; a noble dungeon tower, with frowning embrasures and battlements, and standing upon the site of the original fortress, the seat of the family of Este, so celebrated in history.

Alberto Azzo (996) was the more immediate founder of the house here on the death of the Emperor Henry III.

His ancestry may be traced to Bonifazio, Duke or Marquis of Tuscany, in 811.

Guelph, Duke of Bavaria (1071), from whom all the branches of the House of Brunswick are descended, was his son by his first wife, Cunegunda, a princess of the Suabian line.

Fulco I., Marquis of Italy and Lord of Este, son of Alberto Azzo by his second wife, Garisenda, daughter of Herbert, Count of Maine, was the founder of the Italian branch from which the Dukes of Ferrara and Modena descended; the male line of which became extinct at the end of the last cent. The last Duke of Modena, who was of the House of Hapsburg-Lorraine, represents that of Este in the female line,—his grandmother, Maria Beatrix, having been the last descendant of the Italian branch. Este continued in the possession of the descendants of Alberto until 1294, when it fell an easy conquest to the lords of Carrara. Successively a dependency of Padua and of the Verona Scaligers, it passed to Venice in 1405, retaining its local government and municipal institutions.

Close to the Castle is the *Villa Künkler*, hired by Lord Byron in 1817 from Mr. Hoppner.

Este has a Lombard aspect; most of the houses are supported by picturesque arches. The Church of *San Martino* has a Romanesque exterior, modernised within; the *Campanile*, in the same style, inclines as much as the leaning tower of Pisa. In *S. M. della Consolazione*, a Church of the Zoccoli, is a **Madonna*, by *Cima da Conegliano*. A fine belfry tower, with forked battlements, and a *Dondi* clock (see *Padua*) of the largest size, add to the antique adornments of this mediæval town.

The *Museum of Antiquities* contains a very interesting and important *Collection of prehistoric remains found in the Euganean hills.

Excavations made in the gardens of the *Villa Benvenuti* have led to the discovery of an interesting prehistoric Cemetery.

From Este the Rly. proceeds to

139 m. *Monselice* Junct. (Rte. 95).

ROUTE 58.

LECCO TO BRESCIA, BY BERGAMO.

Miles.	Stations.	Routes.
	Lecco	
4	Calolzio . . .	51
14	Bergamo . . .	52, 53
	5 Alzano	
	16 Vertova	
	20 Ponte della Selva	
17	Seriate	
28	Gorlago	
32	Grumello del Monte	
34	Palazzolo	
	7 Paratico	
39	Coccaglio	
41	Rovato . . .	53
52	Brescia . . .	53, 59, 71

The Rly. runs through a fine country, crossing several large streams descending from the Alps, which fertilize the plains at their base.

The direction is nearly due S. as far as

4 m. Calolzio Junct. (Rte. 51), where the Rly. to Milan diverges on the rt., and our line bears E. to

14 m. Bergamo Junct. (Rte. 52).

[Rly. N.E. to (5 m.) Alzano, in the Church of which is a fine Death of Peter Martyr, by *Lor. Lotto* (Rte. 52). Thence up the pretty Val Seriana to (20 m.) Ponte della Selva. 3 m. N.E. is *Clusone*, from which a road leads S.E. to (13 m.) *Lovere* (Rte. 71).]

The Serio is crossed near

17 m. Seriate, which has a large modern church.

[Steam Tramway S. by Martinengo and Romano to (24 m.) *Soncino* (Rte. 59), passing (5 m.) **Malpaga*, celebrated for its Castle, built by Bartolommeo Colleoni. There is perhaps no edifice of the kind which gives so complete an idea of the residence of a great Italian nobleman in

the middle ages. Erected in the latter half of the 15th cent., it passed, after the founder's death, to one of his followers, a Martinengo, in whose family it remained until 1858, when it was sold to Count Roncalli of Bergamo, and now serves for farming purposes, the storing of agricultural produce, and the rearing of silkworms; the Castle remains to a great extent as when Colleoni died, and as it may be seen represented in some of the frescoes on its walls. It is square, having a massive tower or keep at one of its angles, and is surrounded by a moat, one of the drawbridges over which still remains. Around the castle are the dwellings of the chief's retainers and dependants. The walls of the great court and the principal apartments are covered with frescoes, characterised by rich colour and felicity of execution; they represent the principal events in the life of the great Condottiere. "In the *Banquet Hall* are painted—the visit of Christian II., King of Denmark, in 1475, where Colleoni is seen distributing cloth to his followers; a Tournament, a Hunting scene, a Banquet, &c.; all remarkable for the costumes of the period. On the outer walls in the Court, historical subjects, the Pope delivering the baton of command to Colleoni; an engagement with the Turks; the Doge of Venice under the Portico of St. Mark appointing him Generalissimo of the armies of the Republic. In the room in which Colleoni is said to have died is a painting of the Virgin and his patron saint in a niche or recess; the singular *Armoiries parlantes* of the Colleoni family are profusely distributed amongst the pictorial decorations of this remarkable edifice."—*A. H. L.* 3 m. further is a curious belfry, rich in architecture and sculpture, and the celebrated *Rotonda of Ghisalba*, one of the masterpieces of Cagnola. The Tramway crosses Rte. 53 at *Romano*.]

From Seriate the plain is crossed between the declivities of the Alps and the small detached hills of Monticelli; they resemble Montorfano,

between Como and Bergamo, and are formed of the same conglomerate. There are some picturesque ruins on the E. extremity.

28 m. Gorlago, not far from the Cherio torrent, descending from the Val Cavallina. In the parish Church, on a wall to the left, is a good painting by *Moroni*—Christ with the Cross in a glory of Angels; below, St. John Bapt. and a kneeling Warrior. 2 m. S. is the CASTELLO COSTA DI MEZZATO, which contains a valuable Collection of Arms, three portraits by *Moroni*, and a fine *Virgin and Child with St. Catharine by *Lotto*. Splendid view. [From Gorlago a road strikes off l. to (18 m.) *Lovere*, at the N. extremity of the Lake of Iseo (Rte. 71), passing (3 m.)

Tresoorre, celebrated for its hot-baths. In the Piazza is a marble group of Hygeia and an invalid. The Chapel of S. BARBARA is decorated with frescoes relating to the life of the Saint, by *Lor. Lotto*.]

32 m. Grumello. [2 m. distant is *Caleppio* (Rte. 52). The castle on the Oglio was built in 1438, and has a statue of Count Caleppio in the court.] The Rly. turns S. through the rich plain of the Oglio. Before reaching Palazzolo the line crosses the latter river on a fine high bridge and viaduct, from which there is a good view of the town on the rt., with the river and the conspicuous tower.

34 m. Palazzolo Junct. The town stands on both sides of the river, which runs in a depression below the surrounding country, and from its situation was an important military position in the wars of the Brescians and Bergamaschi. On both sides are considerable mediæval remains; on the W. an old black Castle, now built into a Church, and on the E. an extensive fortress, where has been erected a high modern bell-tower, surmounted by a statue of St. George. [Branch Rly. N.E. to (7 m.) *Paratico*, for the *Lago d' Iseo* (Rte. 71).] Beyond N. Italy.

Palazzolo we re-enter the great plain extending to Brescia, the Rly. running at the base of the insulated ridge of hills of *Calogne* and *Montorfano*, at the S.E. extremity of which lies

39 m. Coccaglio. The mountain above it derives its name from its detached position like an island in the plain, on which there is a Church, and higher up a Convent, commanding a splendid panoramic view.

The Rly. continues S.E. as far as

41 m. Rovato Junct., for Treviglio and Milan (Rte. 53), and thence due E. to

52 m. Brescia (Rte. 53).

ROUTE 59.

TREVIGLIO TO CREMONA, BY CREMA.

	Treviglio . . .	53
4	Caravaggio	
9	Casaleto	
14	Crema	
24	Soresina	
30	Casalbuttana	
34	Olmeneta	
	4 Robecco	
	12 Manerbio	
	25 Brescia .	53, 71
41	Cremona . . .	57

From Treviglio Junct. (Rte. 53) the Rly. runs S. as far as

4 m. Caravaggio (8000). In the Church of S. Rusticus, with an elegant brick Lombard façade and high bell-tower, is a good picture by *Giulio* and *Antonio Campi*: near the town is the sanctuary of the Madonna, built in 1575, from the designs of *Pellegrini*. In this town were born three painters called "Da Caravaggio," viz., *Ferino Stella*, scholar of Gaudenzio Ferrari, *Polidoro Caldara* (b. 1495), scholar of Raphael, and *Michel Angelo Ameghri* (b. 1569). All three were originally masons.

14 m. **Crema** (9000), a well-built town, on the rt. bank of the Serio, in a rich agricultural district, with nine Church-towers. The **Cathedral* (circa. 1400) is of yellow brick and terra-cotta, exhibiting technical and artistic taste. The windows of the front are round below, and pointed above. Under the gable runs a pretty stone arcade. The *campanile*, 300 ft. high, is the finest in the district. The upper part, perforated, is very elegant, and is surmounted with turrets. At the 2nd altar l. is St. Sebastian between St. Christopher and St. Roch, by *Civerchio* (1518). Near Crema is the handsome brick Church of *S. M. della Croce*, designed by Battagli of Lodi, at the close of the 15th cent., in the revived classic style. It is of circular form, with 4 projections for entrances, covered by Byzantine domes. [Steam Tramway W. to Lodi, E. to Brescia. 10 m. on the latter line is the Castle of *Soncino* on the Oglio (Rte. 58), where *Ezzelino da Romano* died in 1259, of wounds received at the battle of Cassano (Rte. 53).] The Rly. continues S.E.E. to

24 m. **Soresina**, and thence to

30 m. **Casalbuttano**, on the Canal or Naviglio di Crema, a derivation from the Oglio near Calcio, for purposes of irrigation. Thence E. to

34 m. **Olmeneta Junct.**, from which a line runs N., crossing the Oglio at (4 m.) *Robecco*, to (12 m.) *Manerbio*. In the Church of the Annunziata is a painting by *Fr. Prato*. Thence to (25 m.) *Brescia* (Rte. 53). Our Rly. turns due S. to

41 m. **Cremona** (Rte. 57).

ROUTE 60.

PIACENZA TO BETTOLA.—STEAM TRAMWAY.

Miles.	Stations.	Routes.
	Piacenza	. 19, 57, 101
9	Grazzano	
6	Rivergaro	
14	Ponte dell' Olio	
25	Bettola	

The Tramway starts near the Rly. Stat., and runs S. to *Grazzano*, whence a branch line strikes S.W. to *Rivergaro*.

14 m. **Ponte dell' Olio**, a Market Town (5600) on the *Nure*, in a picturesque situation, with some busy factories.

25 m. **Bettola** (3450), near the foot of the Apennines. Mule path S. in 12 hrs. over the slopes of Monte Penna to *Borzonasca* (Rte. 123).

PART IV.

ITALIAN ALPS AND VENETIA.

LIST OF ROUTES.

ROUTE	PAGE	ROUTE	PAGE
71. Sondrio to Brescia, by the Aprica, Val Camonica, and Lago d' Iseo	211	79. Padua to Bassano, Possagno, and Asolo	337
72. Desenzano or Peschiera to Riva, by the Lake of Garda	214	80. Vicenza to the Baths of Recoaro, by Valdagno	339
73. Innsbruck to Verona, by the Brenner	218	81. Padua to Montebelluna, by Castelfranco	341
74. Brescia to Riva, by the Lago d' Idro	244	82. Venice to Trieste, by Conegliano, Pordenone, and Udine	341
75. Verona to Venice, by Vicenza and Padua	245	83. Venice to Casarsa, by Portogruaro	345
76. Roveredo to Vicenza, by Schio.—The Sette Comuni	332	84. Verona to Chioggia, by Rovigo	345
77. Vicenza to Treviso, by Castelfranco	333	85. Portogruaro to Cividale, by Udine	346
78. Treviso to Belluno, by Montebelluna	335	86. Venice to Ravenna, by Chioggia and Comacchio	346
		87. Trent to Bassano, by the Val Sugana	350

ROUTES.

ROUTE 71.

SONDRIO TO BRESCIA, BY THE APRICA, VAL CAMONICA, AND LAGO D'ISEO.
—CARRIAGE-ROAD, STEAMER, AND RAIL.

Stopping Places on the Lake of Iseo.

	hrs.	min.
Lovere		
Pisogne	0	15
Riva di Solto	0	45
Marone	1	10
Sale Marasino	1	30
Tavernola		
Peschiera		
Iseo (arr.)	2	5
Iseo (dep.)	2	30
Predore	2	45
Sarnico	3	0

Miles.	Stations.	Routes.
	Iseo	
4	Monterotondo	
7	Paderno	
11	Mandolossa	
15	Brescia	53, 59

From Sondrio (Rte. 42) a good carriage-road (Dil. daily) runs E. along the broad valley to

13 m. Tresenda (1220 ft.). Mule-path S. to Clusone for Bergamo (Rte. 42). Here the Stelvio route is quitted, and the road turns off rt., crosses the Adda, and ascends by two long gradients, commanding, especially from the (17 m.) *BELVEDERE (3010 ft.), magnificent views of the valley. 15 min. beyond the

19 m. **Aprica Pass** (3875 ft.) is the poor village of *Aprica*, whence a road descends l. towards *Schilpario* (*Southern Germany*, Rte. 389). The snowy group of the Adamello is seen in front, and a gradual descent leads through the Val di Corteno with several ironworks, till a charming view of the Val Camonica opens out on approaching

32 m. **Edolo** (2285 ft.), a pretty town amidst the richest scenery. The Oglio rushes through it, and the snowy mass of Monte Avio impends E. Several ironworks in the neighbourhood.

[Carriage-road by *Monte Tonale* and the Val di Sole to Trent. (Rte. 391, *Handbook for S. Germany.*)]

Omn. daily in 7 hrs. to Lovere. One-horse carriage, 20 fr.

Below Edolo Indian corn fills the valley, which winds for several miles through a cleft in the mountains.

35 m. **Bridge** to the rt. bank of the Oglio. [The *Val di Malga* here opens W.; the upper portion, called *Val Miller*, reaching to the Adamello. Mr. Tuckett's party, after ascending the Adamello from Val di Genova, descended by this valley (Rte. 381, *Handbook for S. Germany.*)]

38 m. **Bridge** to the l. bank. The *Val Paisco* opens W. The road winds with the river towards the E., and at

40 m. **Cedegolo**, crosses to the rt. bank.

Grevo, a considerable village, is seen on the opposite side, and the road descends to

44 m. **Capo di Ponte** (1375 ft.). Striking scenery. A ruined castle on a bluff opposite, and abrupt heights of Monte Vaccio to the W. A mule-track leads under them to (6 hrs.) *Schilpario* (3850 ft.), whence the high road may be regained in 6 hrs. by Dezzo and the striking *Via*

Mala Bergamasca at Boario (see below)—a charming excursion.

52 m. **Breno**, chief place in the lower Val Camonica, a highly picturesque and curious old town in a cleft on a rock that blocks up the valley, and leaves scarcely more than space for the river. The Church of *S. Antonio* has a Virgin and Child with Saints, and that of *S. Gregorio*, a similar painting, both by *Calisto da Lodi*. *Monte Ferrone* (8676 ft.), a bold granitic peak, rises to the E., and several narrow valleys penetrate in that direction towards Mte. Castello, the most southern of the snowy ranges.

[An interesting path leads S.E. by (1 hr.) Prestine to the (3 hrs.) *Croce Domini Pass* (6500 ft.), by which the upper valley of the *Caffaro* may be gained. At (4 hrs.) *Bagolino* it becomes extremely beautiful. Road thence to (14 m.) *Lodrone*, near Lago d'Idro (Rte. 382, *Handbook for S. Germany.*)]

The road crosses the Oglio, and bends round to

54 m. **Cividate**, very picturesque on all sides. Thence, following the rt. bank, it enters an alluvial flat, bounded by limestone cliffs, to which two huge masses of dark-coloured porphyry in the centre of the valley are singularly opposed.

[7 m. below Breno a road branches l., crossing the stream to *Darfo*, and runs thence to *Pisogne*, on the E. bank of the Lake. In the Church are some frescoes by *Romanino*. The road hence to Iseo (Omn. twice daily) is a fine construction blasted out of rock or carried on terraces over the lake. It passes through *Marone*, to

8 m. **Sale**, and thence by *Marasino* (where there are some cloth and blanket manufactories), and by *Sulzano*, to

15 m. **Iseo**, an industrious little

town, and the principal port of the Steamers on the lake. It stands on the site of the Roman *Sebum*, and has extensive silkworks. In the neighbourhood may be observed the ancient moraines of the Oglio.

On the opposite side of the lake is **Predore**, with plantations of olive and lemon, and vineyards producing a strong but excellent wine. The old Tower is said to have been split from top to bottom by two brothers, the one Guelph, the other Ghibelline, who could devise no other method of sharing their heritage.

Rly. onward S.E. through a pleasing fertile country to

15 m. **Brescia** (Rte. 52).]

The main road continues S.S.W. along the rt. bank of the Oglio to

60 m. **Boario**, where there is a Mineral Spring, and a Bathing Establishment. Here the *beautiful gorge of the *Via Mala Bergamasca* opens out on the rt. (see above). Our road soon reaches

THE LAKE OF ISEO.

Lacus Sebinius of the Romans (620 ft.), a very beautiful sub-alpine sheet of water, 15 m. long and about $1\frac{1}{2}$ m. in breadth. The *Montisola* rises boldly from its centre. The vegetation of the shores is rich, and the olive-tree flourishes in the more sunny exposures. Many towers, castles, and villas are dotted round its shores. The *Villa Fenaroli*, at Tavernola, on the W. shore, opposite the Island, commands a fine prospect of the lake and of the small town of Iseo.

The Lake of Iseo has the same elongated form as those of Como and Garda, and, like them, fills the bottom of a great trough or transverse valley. It abounds with fish, which from the clearness of the water are visible at a great depth. Its principal feeders are the rivers Borlezza and Oglio, that descend from the Alps through the Val Camonica, and its only exit is by

the Oglio at Sarnico; it is 900 ft. deep in the centre. Its island (*Montisola*) is the largest of any in the Italian lakes, about $1\frac{1}{2}$ m. long, with several villages, Siviano and Erza on the N.E. side, and Peschiera on the S.E. The Church of *San Giovanni*, crowning a rocky peninsula W. of Lovere, is a conspicuous and picturesque object.

68 m. **LOVERE**, a busy little town, with an animated Quay on the Lake. It has a large Church, with pictures by *Ferramola* and *Moroni*, and in the *Tadini Chapel* is a monument by *Canova*, one of the repetitions of that of Volpato, erected by Count Tadini to his daughter, who was crushed by the fall of an arch. In the **Palazzo Tadini** is an extensive collection of paintings, comprising a Virgin and Child, by *Jacopo Bellini*, Madonna with Saints, by *Paris Bordone*, and a Baptism of Christ, by *Civerchio* (1539). The view from the palace over the Lake is very fine. Near Castro, about 2 m. S. of Lovere, on the shore of the Lake, is the *Orrido di Tinazzo*, a chasm into which the torrent precipitates itself with a roaring noise. The road from Lovere to Bergamo is carried along it for several yards on arches; the water below is out of sight.

[There is a road N.W. from Lovere to (10 m.) *Clusone*, and thence S. to *Ponte della Selva*, whence a branch Rly. threads the *Val Seriana* to Bergamo (Rte. 58). S.W. a good carriage-road runs through the *Val Cavallina* to (18 m.) *Gorlago* Stat. (Rte. 58).]

From Lovere the traveller may cross the Lake to *Pisogne*, and walk over the opposite Col to *BOVEGNO* (*S. Germany*, Rte. 393); or follow the E. shore of the Lake by road or steamer to *Iseo*, as indicated above, and thence to *Brescia* by train. Or he may take the steamer to *Sarnico*, a pretty little town at the S.W. extremity of the Lago d'Iseo, connected by a bridge with *Paratico* Stat., on the opposite bank of the Oglio, which here issues from the Lake. Thence Rly. S.W. to (6 m.)

Palazzolo *Junct.*, on the main line between **Lecco** and **Brescia** (*Rte.* 58). *Rly.* S.E.E. to

18 m. **Brescia** (*Rte.* 53).

ROUTE 72.

DESENZANO OR PESCHIERA TO RIVA,
BY THE LAKE OF GARDA.—STEAMER.

Steamers on the E. bank.

	Approximate time, — hrs. min.	
Riva		
Torbole	0	15
Malcesine	1	0
Assenza	1	20
Castelletto	1	40
Pai	2	0
Torri	2	20
Garda	2	50
Bardolino	3	0
Lazise	3	20
Peschiera	3	50

W. bank.

Desenzano		
Manerba	0	40
San Felice di Scovolo	0	55
Salò (arr.)	1	10
„ (dep.)	1	20
Gardone Riviera	1	35
Maderno	1	50
Gargnano	2	25
Tignale	2	50
Tremosine	3	10
Limone S. Giovanni	3	40
Riva	4	5

Desenzano and **Peschiera** are both described in *Rte.* 53. *Omn.* from each place to the Steamer on the arrival of the train.

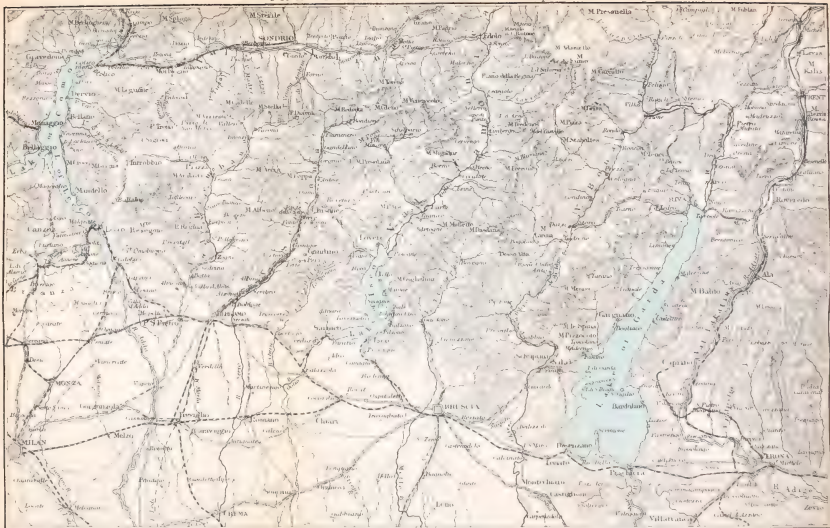
From **Desenzano** an Excursion may be made to the island or promontory of *Sermione*. The distance by water is 5 m., and by land between 6 and 7 m. In fine weather the row across will occupy $1\frac{1}{2}$ hr.

The Peninsula of **Sermione**, now virtually an island since the cutting

of the ditch across the long sandy spit at the extremity of which the village is situated, is well worth a visit; it consists of a ridge of limestone, having at its S. extremity the village and the picturesque Castle, which forms so fine an object of the landscape of the Lake of Garda, and at the N. point some extensive Roman ruins, which tradition has attributed to the Villa of Catullus. According to recent research, they would appear to be the remains of Baths. The village is entered by a drawbridge and a mediæval gate on the S. On the opposite side is a fortified wall, through which opens the only gate in that direction. The old Castle, in the form of a quadrangle, with a high square tower, was entered on the N. by a drawbridge. This entrance is still well preserved, as well as its small port or *Darsena*, surrounded by crenellated battlements; but the principal entrance is now on the side of the village, by a gate over which are shields bearing the arms of the Scaligers, and the letters A A., showing that the edifice dates from Alboino or Alberico della Scala, and was erected in the 14th cent. The Castle belongs to the Government. There is a curious fragment of an early Christian relief in the wall of a house adjoining the Church. The town of *Sermione* is chiefly inhabited by fishermen. The whole of the island is one extensive olive-garden, the tree here flourishing luxuriantly and attaining a great size. As the tourist proceeds into the interior of the island he will see under the gate a mutilated Roman altar dedicated to Jupiter, and a fragment of another inscription. About the centre of the island is the old Church of **San Pietro**, which contains some curious frescoes of the 14th or 15th cent., representing the Crucifixion, the Virgin and Child, St. George, &c. Farther on we come upon an oblong building, the walls of which are of Roman construction, called by the local cicerone the Baths of Catullus. A short way beyond this is a subterranean arched passage, and farther on a second larger one,



THE ITALIAN LAKES Map 1



----- Railways - - - - - Steam Tramways.

London, Edinburgh, Glasgow, etc.

English Miles

10

Scale

which formed the substructions of an extensive edifice, no trace of which remains above ground except a portion of the pavement of a court made of bricks laid edgewise and diagonally. At the N. extremity of the island are extensive ruins of massive pilasters and arches in a grand style of Roman masonry, formed of alternate layers of brick and of the slaty limestone of the locality. They evidently supported a large edifice. The spot commands a view of a great portion of the lake, including its N. prolongation into the mountains of the Tyrol, here wild and savage; the shores of the most fertile portion from Gargnano to Desenzano on one side, and from Torri and Punta San Vigilio to Peschiera on the other; with Monte Baldo, the gorge of the Adige, and the peaks above Recoaro in the background; whilst in front are the hills between the Adige and the lake, and the villages of Garda, Bardolino, Lazise, &c., bordering the shores. The high pointed peak on the l. of the Upper Lake is Monte Fraine, overhanging the valley of Toscalano; the abrupt point beyond Manerba on our l. shuts out the view of the Bay of Salò: near the extremity of this point is the island of S. Francesco, covered with orange-groves and olive-gardens. S. of Manerba are the villages of Moniga and Padenghe, remarkable for their fine mediæval Castles—square structures, with towers at their angles, and still well preserved.

THE LAKE OF GARDA.

The LAGO DI GARDA (227 ft.), the *Benacus* of classical writers, is fed chiefly by the river Sarca descending from the Italian Tyrol. Although receiving less water than Lago Maggiore or Como, it is much more extensive; indeed, more so than any of the Italian lakes. Its greatest depth is 1900 ft. Its upper portion is surrounded by high mountains, and except at the point where the Mincio enters it, the sides for two-thirds of its length are bold and precipitous—so much so that for a considerable dis-

tance no road is possible along the shore. On the E. side rises Monte Baldo (7210 ft.), renowned amongst botanists for its varied flora, and presenting an inexhaustible field to the geologist. It separates the lake from the valley of the Adige. A long series of phenomena, some of quite recent occurrence, proves Monte Baldo to be peculiarly liable to volcanic disturbances. The lower portion of the lake widens out amongst the lower elevations of the subalpine region, and its shores are fertile and dotted with villages. The climate is milder in winter than upon the other Lombard lakes, while the heat in summer is tempered by a refreshing breeze. The olive is much cultivated, and on the W. shore extensive plantations of lemon-trees present a singular appearance. The Lake of Garda is more subject to violent storms than those of Como or Maggiore; and, from the larger expanse of water, the waves rise to such a height as to give it the appearance of an agitated sea.

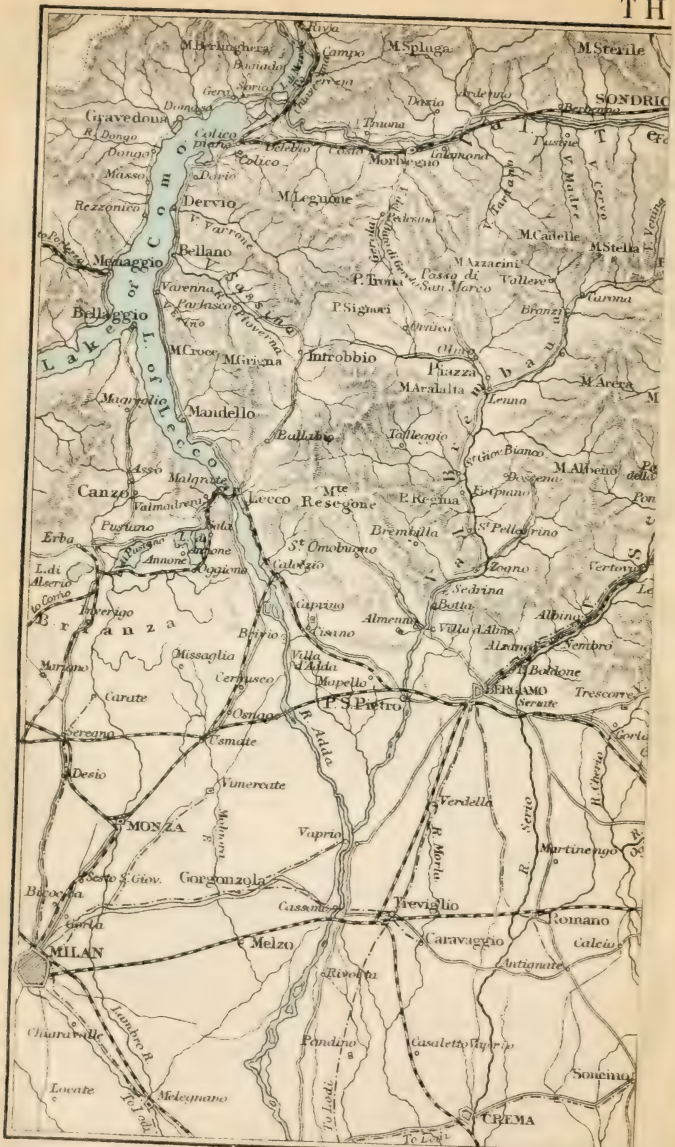
It abounds in fish, the principal of which are the trout, pike, tench, eel, two or three species of the carp genus, with the *Sardella* and *Agone*, probably different ages of the delicious freshwater herring that exists in the other Lombard lakes. The perch is entirely wanting here, although so abundant in the more western lakes.

There remains evidence that wealthy Roman families were in the habit of sojourning not only at Sermione, but at villas which they had built for themselves all along the W. coast, as far N. as Toscolano.

The only outlet is the Mincio at Peschiera, which is not navigable, being intercepted by weirs, where great numbers of trout are caught. The introduction of trawling on the Lake of Garda, as on Lago Maggiore, is likely to exterminate this fish, now rapidly decreasing in consequence.

DESENZANO UP THE LAKE OF GARDA TO RIVA.

Steamer daily in about 4 hrs., leaving Peschiera or Desenzano in the after-



— Railways. — Steam Tramways.

which formed the substructions of an extensive edifice, no trace of which remains above ground except a portion of the pavement of a court made of bricks laid edgewise and diagonally. At the N. extremity of the island are extensive ruins of massive pilasters and arches in a grand style of Roman masonry, formed of alternate layers of brick and of the slaty limestone of the locality. They evidently supported a large edifice. The spot commands a view of a great portion of the lake, including its N. prolongation into the mountains of the Tyrol, here wild and savage; the shores of the most fertile portion from Gargnano to Desenzano on one side, and from Torri and Punta San Vigilio to Peschiera on the other; with Monte Baldo, the gorge of the Adige, and the peaks above *Recoaro* in the background; whilst in front are the hills between the Adige and the lake, and the villages of *Garda*, *Bardolino*, *Lazise*, &c., bordering the shores. The high pointed peak on the l. of the Upper Lake is *Monte Fraine*, overhanging the valley of *Toscalano*; the abrupt point beyond *Manerba* on our l. shuts out the view of the Bay of Salò: near the extremity of this point is the island of S. Francesco, covered with orange-groves and olive-gardens. S. of *Manerba* are the villages of *Moniga* and *Padenghe*, remarkable for their fine mediæval Castles—square structures, with towers at their angles, and still well preserved.

THE LAKE OF GARDA.

The LAGO DI GARDA (227 ft.), the *Benacus* of classical writers, is fed chiefly by the river Sarca descending from the Italian Tyrol. Although receiving less water than Lago Maggiore or Como, it is much more extensive; indeed, more so than any of the Italian lakes. Its greatest depth is 1900 ft. Its upper portion is surrounded by high mountains, and except at the point where the Mincio enters it, the sides for two-thirds of its length are bold and precipitous—so much so that for a considerable dis-

tance no road is possible along the shore. On the E. side rises Monte Baldo (7210 ft.), renowned amongst botanists for its varied flora, and presenting an inexhaustible field to the geologist. It separates the lake from the valley of the Adige. A long series of phenomena, some of quite recent occurrence, proves Monte Baldo to be peculiarly liable to volcanic disturbances. The lower portion of the lake widens out amongst the lower elevations of the subalpine region, and its shores are fertile and dotted with villages. The climate is milder in winter than upon the other Lombard lakes, while the heat in summer is tempered by a refreshing breeze. The olive is much cultivated, and on the W. shore extensive plantations of lemon-trees present a singular appearance. The Lake of Garda is more subject to violent storms than those of Como or Maggiore; and, from the larger expanse of water, the waves rise to such a height as to give it the appearance of an agitated sea.

It abounds in fish, the principal of which are the trout, pike, tench, eel, two or three species of the carp genus, with the *Sardella* and *Agone*, probably different ages of the delicious freshwater herring that exists in the other Lombard lakes. The perch is entirely wanting here, although so abundant in the more western lakes.

There remains evidence that wealthy Roman families were in the habit of sojourning not only at Sermione, but at villas which they had built for themselves all along the W. coast, as far N. as Toscolano.

The only outlet is the Mincio at Peschiera, which is not navigable, being intercepted by weirs, where great numbers of trout are caught. The introduction of trawling on the Lake of Garda, as on Lago Maggiore, is likely to exterminate this fish, now rapidly decreasing in consequence.

DESENZANO UP THE LAKE OF GARDA TO RIVA.

Steamer daily in about 4 hrs., leaving Peschiera or Desenzano in the after-

noon, and Riva at 5 A.M. Fare, 4½ and 2½ fr. Restaurant on board. The departures are in correspondence with the trains from Milan and Venice (see Time-tables). On reaching Riva travellers may proceed at once by tramway or carriage to Mori, and catch a train over the Brenner to Innsbruck.

After leaving Desenzano, the Steamer skirts the bold and singular headland of the *Rocca di Manerba*, once crowned by a Temple of Minerva, and in the middle ages by an important fortress. Next come the islets of *San Biagio* and *Lechi*, surrounded by olives and orange-trees. The latter was occupied by Garibaldi in 1859.

Salò (4500), situated at the extremity of a small bay, is perhaps the most beautiful spot on the lake. In the Gothic Cathedral is a painting of SS. Sebastian, Anthony, and Roch, by *Torbido*. Over the W. door is a carved wooden tabernacle of ten niches, and in the Sacristy a small Virgin and Child. Fine *view from *Monte San Bartolommeo*.

Tramway in 2½ hrs. to *Brescia* (Rte. 53), by *Tormini* (Junct. for *Vestone*).

Salò is the chief place on the Western Riviera of the Lake of Garda, a district comprising Gardone and all the villages as far as Gargnano. Not much is heard of Salò before 1121, when its castle was built by the advice of Count Albert Martinengo, to make head against the inroads of the Imperialists. In subsequent history, whenever the Salodiani had their own way, they detached themselves from the government of Brescia and declared allegiance to the Republic of Venice. Their fidelity to the latter endured to the end, and cost them dear. In 1797 the whole Riviera united in a gallant attempt to reinstate the Venetian governor, who had been dispossessed and imprisoned by the revolutionary authorities, and for a short time the movement was successful; but the arrival of a French battalion changed the aspect of affairs, and Salò was given over to the mercies of a ruthless soldiery. Of the once magnificent Palazzo Martinengo, only the walls were left. The Austrians, on succeeding the French, took away what few privileges had been

preserved; and Salò was degraded to the rank of a village till 1859, when it regained its former position through the liberation of the country. The decline of the lemon trade since the disease of 1855 has been severely felt at Salò, but the manufacture of a liqueur made from the limes, *acqua di tutto cedro*, is now carried on with profit.

Gardone Riviera, in a charming situation, well adapted for a long stay.

Omn. to (4 m.) *Salò*, whence a Steam Tramway runs to *Brescia*.

EXCURSIONS.

a. By boat to the *Isola Lechi*.

b. To the Church of *Gardone di Sopra*; a short but charming walk up paths flanked by ancient bay trees.

c. To *S. Michele*, commanding a splendid view. From *S. Michele*, it is possible to proceed to *S. Bartolommeo*, from which not only the whole southern basin of the lake is visible, with all its towns, villages, peninsulas and islets, but also the Mincio, the fortifications of Verona, and the valley of the Chiese.

d. *Monte Pizzocolo* (6000 ft.). Fine excursion, but fatiguing. In spring all these hills are covered with flowers, many of which are rare.

e. The following four days' trip is recommended:—1. Leave Gardone by morning steamer for Desenzano; the afternoon may be devoted to a visit to Sermione or to the battle-field of Solferino. 2. Drive to Peschiera, thence steamer for Riva by the E. shore. 3. Drive from Riva by the Lago di Ledro to Storo or Bagolino. 4. Drive to Vestone, and take the Steam Tramway thence by Tormini (Junct. for Brescia) to Salò.

Maderno has a small Basilica, striped black, red, and white, with Byzantine remains. It dates from the 10th cent., and is dedicated to St. Andrew. The capitals, and the ornamentation of

doors and windows, are Byzantine. A more ancient building seems to have been used in the construction of the actual church. In the 16th cent., S. Carlo Borromeo ordered the removal of certain marbles bearing pagan emblems; others, however, escaped his vigilance. The walls were once covered with frescoes, but these are effaced by a great coat of mortar. The pedestrian may explore the lovely *Val Cartiere* (paper-mills). At *Toscolano* there are several paper-mills, at the foot of Monte Fraine. At *Bogliaco*, the palace of Conte Bettoni contains fine pictures.*

Gargnano (4200), one of the most considerable places on the lake. Large lemon-gardens. In the Church is a damaged painting by *Torbido*. The Cloisters of *S. Francesco* are worth notice. Here ends the high road from Brescia. Dil. to (13 m.) *Tormini*.

Tremósine, high up on the rocks, and scarcely visible from the Lake, is reached by a wonderful staircase Path. The Church has some well-carved Stalls, and commands a splendid *view.

Limone, about 2 m. from the Tyrolese frontier. Large lemon plantations: first grown here in Europe; hence the name of the fruit. Here the French embarked Hofer a prisoner, on his way to Mantua to be shot. In the Church is a Crucifix carved in box-wood, and a Virgin and Child, with SS. Joseph, Anthony of Padua, and Francis, by *Torbido*. Good carved presses in the Sacristy.

The first Austrian village is *Pregasina*. A mile further, among the bold rocks on the W. shore, the *Ponale* torrent precipitates its waters into the Lake, near which, at the mouth of the gorge, are ruins of a Custom-house. It may be visited from Riva.

PESCHIERA TO RIVA.

The Steamer skirts the E. shore of the Lake to

Lazise (2600), surrounded by picturesque mediæval walls. Its Castle, consisting of towers and a dungeon, was erected by Mastino della Scala in the 13th cent. 2 m. S., but a little inland, is *Cola* (Colle Alto), with a large villa of Count Menescalchi, well known for his researches in oriental literature.

Bardolino, a village with battlements, walls, and towers, is surrounded by pretty villas, and celebrated for its wine.

Garda, a walled village, which gives its name to the Lake, is at the bottom of a deep bay. In the neighbourhood is the palace of Count Albertini of Verona. A little way S. stands a villa of Count Borri, on the site of a Camaldolese sanctuary, where Count Algarotti resided. The plateau of Rivoli, the scene of one of Napoleon's decisive victories over the Austrians, in 1797, is an hour's ride from Garda. After passing the pretty promontory of San Vigilio, on which is the Villa Brenzoni, designed by *Sammicheli*, the steamer runs under Monte Baldo, and touches at

Torri, whose castle was built by a Scala in 1383—delightful gardens, and quarries of red and yellow marble, with which many of the buildings of Verona have been decorated.

[Road to (8 m. E.) *Caprino* (855 ft.). Rly. thence to *Verona* (Rte. 73). 2 hrs. beyond Caprino is the curious Sanctuary of **S. M. della Corona** (2550 ft.), well worth a visit. The descent may be made on the other side in 2 hrs. by a steep staircase path, to *Peri* on the Brenner Rly. (*S. Germany*, Rte. 284).] *Casteletto* and *Assenza* are islets with ruined castles.

Malcesine (2000) has a picturesque castle, restored, and a Church, in which is a *Descent from the Cross, by *Giulio*. The *Colma*, or *Monte Maggiore* (7210 ft.), the highest peak of Monte Baldo, rises above Malcesine. Steep ascent in 6 hrs.

Riva (6500) occupies a charming situation at the head of the lake,

Luggage is examined on landing at the Austrian Custom-house.

On the W. side of the town the Castel Vecchio stands on a rock. The scenery around is beautiful, and the climate most agreeable, but the chief interest of the town itself centres in its busy little Harbour. It lies at the extreme N.W. point of the lake, hemmed in by precipices on the E. and W., while to the N. are groves of orange and citron, olives, myrtles, vines, and pomegranates.

Excursions:—

2 m. S., the road made by the Austrians in the direction of Brescia, forms a gradually rising terrace above the W. shore of the lake. It is shady in the afternoon, and commands fine views, but the walk is especially recommended by moonlight. From the point where the Cornice Road turns into the *Val Ledro* (Rte. 74), a path descends in 10 min. to the *FALLS OF THE PONAIE, which are, however, best visited by Boat (2 fl. there and back).

Monte Brione (1185 ft.), an hour E., commands fine views, and from *Monte Baldo*, ascended in 5 hrs. from Nago, a grand panorama will be enjoyed.

4 m. N. is the Castle of *Tenno*, formerly the residence of the Bp. of Trent.

Nearly halfway is *Varrone*, with a pretty gorge and waterfall (20 kr.).

It is a charming drive of 28 m. to *Trent*, by (4 m.) *Arco*, and the grand gorge of the Sarca. (See Rte. 383, *Handbook for S. Germany*.)

Steam Tramway to (11 m.) *Mori* (on the Rly. to Verona, Rte. 73), through a richly cultivated country, passing *Torbole*, *Nago*, and the little *Lake of Loppio*.

At *Torbole*, on the E. shore opposite *Riva*, an interesting experiment in pisciculture is being tried under the direction of the Rev. Don Francesco Canevari, and a society formed for the purpose. Large numbers of trout are

artificially bred with a view to exporting the eggs, and to re-stocking the river Sarca and the Lake of Garda, where trawling, and the barbarous method of taking fish by the use of dynamite, lime and poisonous drugs, have threatened to depopulate the water. In 1881, two years after the society was founded, 200,000 young trout were placed in the lake and in the Sarca. It is proposed to establish a similar society at Garda.

ROUTE 73.

INNSBRUCK TO VERONA, BY THE BRENNER.

Miles.	Stations.	Routes.
	Innsbruck	
80	Botzen	
115	Trent	
130	Roveredo	
142	Ala	
145	Avio	
149	Peri	
156	Ceraino	
160	Domègliarà	
168	Parona	
173	Verona (P. N.) . .	53
175	Verona (P. V.) . .	75

The Brenner Railway, made by the Austrian Government, was finished in 1867, at the cost of 28,000*l.* a mile. It runs not far from the line of the post-road. There are 30 tunnels, two of which are constructed in *curves*. The gradient is steepest on the N. side, where it sometimes attains 1 in 40.

The Pass of the Brenner was probably the road taken by Drusus in the expedition commemorated by Horace—

Videre Rhaeti bella sub Alpibus,
Drusum gerentem.

Drusum, Genaunos implacidum genus
Brennosque veloces, et arces

Alpibus impositas tremendis
Dejecit acer plus vice simplici.

The traveller will be reminded of these lines by the long chain of castellated forts which crown the heights beneath which the road passes, and

which, though not older than the middle ages, doubtless occupy the sites of the hill-forts so formidable in the eyes of the Roman poet. These Castles are usually so placed as to be visible from one another, or they are provided with isolated watch-towers, from which a signal of fire by night or smoke by day could easily be discerned. By means of this primitive line of telegraph intelligence of foreign invasion was quickly conveyed from one end of the great valleys to the other.

The **BRENNER** (4485 ft.) is the lowest carriage-road over the main chain of the Alps; it is one of the least interesting in point of scenery, but is open at all seasons of the year. The carriage-road was finished in 1772.

Innsbruck (1910 ft.) is described in Rte. 278, *Handbook for S. Germany*, and the Pass of the Brenner in Rte. 283. Views generally on the rt., as far as the Summit of the Pass.

The Rly. ascends the banks of the *Sill*, crossing and re-crossing the stream, to

15 m. **Steinach** (3430 ft.), beyond which it turns abruptly E. into a lateral valley to gain a higher level. After passing

24 m. **Brenner**, on the watershed between the Black Sea and the Adriatic, a similar engineering device is employed, and the train makes a long curve to the W., regaining the main valley at

33 m. **Gossensass** (3480 ft.), a favourite summer resort. Just below this Stat. the Rly. takes possession for a short distance of the river-bed, the torrent being made to flow through a tunnel on the rt. At

49 m. **Franzensfeste** Junct. (2460 ft.) the Pusterthal line strikes off to the l.

80 m. **Botzen** (880 ft.) Junct. for *Meran* (Rte. 42).

115 m. **TRENT** (685 ft.). Germ. *Trient* — Ital. *Trento*. The most important and prosperous city in the Italian Tyrol (15,000), beautifully situated on the l. bank of the Adige. Its numerous towers surmounted by the stately *Duomo*, its marble palaces and its ruined castles, all included within a circle of embattled walls, have from a distance a very imposing aspect. Entered by five gates, it has all the character of an Italian city, nearly unaltered; many of its houses are painted in fresco on the outside. It was the *Tridentum* of the Romans, and the capital of *Rhætia*; afterwards from 1027 to 1803 a prince-bishopric. It rose to high importance and prosperity from the time that the Emp. Conrad the Salic bestowed upon the prince-bishops and their successors the temporal rule over the valley of the Adige and the surrounding district. It is still the see of a Bishop, and the chief place of a circle (*Kreisstadt*). The **City Walls** are very perfect; they are attributed to Theodoric, King of the Ostrogoths. The Adige flowed round the town in a curve until 1856, when a straight channel was made for it.

The name of the city is derived from the 30 Towers (*Trenta Torri*) which it formerly contained. "Montes argentum mihi dant, nomenque Tridentum," is inscribed upon the *Torre Vanga*, or Tower of Bp. *Wengo* (1208-12), once used as a retreat by the bishops, now a Prison.

The Romanesque ***Duomo** of St. Vigilius, entirely of marble, begun in 1212 by *Adamo d'Arognò*, of the Como district, has a remarkable porch, and is surmounted with a dome. The high altar stands beneath an entablature of marble, which is supported by spirally twisted columns. The objects worth notice are—Adam and Eve in white marble; monuments of various prelates; porphyry tomb of the Venetian General Sanseverino, who was slain by the Trentines at Calliano (see below); the *Crucifix* used at the sittings of the Council of Trent; and the flights of steps ascending to the Campanile,

The Piazza contains some fine houses and a marble fountain, with Neptune and Tritons. N.E. of it rises the *Torre di Piazza*, or City Tower, containing the *Rengo*, a Bell which was tolled when the podestà or bishop wanted to collect the citizens.

Santa Maria Maggiore, of red marble, was rebuilt (1520) by Bp. Bernard of Cles, on the site of an older Church, of which the S. porch and tower remain. In it were held several sessions, including the last, of the celebrated *Council of Trent*, which met at intervals from 1545 to 1563. A curious but bad painting of the assembly, containing portraits of the members—7 cardinals, 3 patriarchs, 33 archbishops, 235 bishops, 7 abbots, 7 generals of orders, 146 professors of theology—is shown in it. The *Cantoria* or Organ Gallery, carved with Scripture subjects, Sibyls, foliage, and ornaments in white marble, is a fine work of *Vincenzo Vicentini* (1534).

S. Pietro had its façade restored in 1850, in honour of the child-martyr S. Simone da Trento, murdered by Jews in 1475; his skeleton is shown in a glass case, with a gold crown given by the Queen of Spain.

The **Castello del Buon Consiglio**, E. of the town, close to the Piazza d'Armi, an episcopal stronghold during the middle ages, is an edifice of enormous extent, surrounded by deep ditches. It now serves as Barracks, and is shamefully dismantled. The massive, round *Torre di Augusto*, with walls 9 ft. thick, said to be Roman, adjoins an interesting court with arcade in four stories. Many of the walls and rooms are painted in fresco, in a bold, good style; some of them are probably those mentioned by Vasari as the work of *Girolamo da Treviso*; others may be by *Romanino*, who was invited to Trent in 1540, by Cardinal Madruzzo, to paint the castle; others may be by *Fogolino*. There is another episcopal Castle, in ruins, outside the town.

Fine*view from the *Capuchin Church*, which rises behind the Castle. Many

interesting though dilapidated houses deserve notice :—Pal. *Zambelli*, built by a Fugger of Augsburg; *Casa Tabarelli* in the Contrada del Teatro. In the *Municipio*, near the Cathedral, is a **Museum**, containing bronzes, various curiosities, and local antiquities. Among these are the **Clesian Tables*, with inscriptions of the time of Claudius, found at *Cles* in the Val di Sole, and of considerable geographical interest. The Archæological Collection formed by Count Giovanelli includes inscriptions, a *Situla* in bronze with Etruscan characters, and numerous pre-historic remains. There are also minerals, shells, fossils, and a fine bust by *Alessandro Vittoria*, a native of the town.

Dos Trento (950 ft.), rising beyond the bridge on the rt. bank of the Adige, was fortified by the Romans under Augustus, who called it, "The Wart," *Verruca*. Admittance is not readily granted. Its rocky sides and bushes, moreover, swarm with vipers. At the foot of the rock is the Church of *St. Apollinaris*, with Roman remains, said to have been a temple of Saturn.

The chief produce of the district is wine and silk. The rearing of the silkworm furnishes occupation to a large part of the population, and the lower part of the valley is covered with mulberry-trees. The festival of St. Vigilius, the patron saint (26th of June), collects an immense number of people from the surrounding country.

The Pergine road leads E. into *Val Sugana*, affording a direct and delightful route by Bassano and Treviso to Venice (Rte. 87).

W. strikes off a beautiful road by (8 m.) *Vezzano*, passing the strong fortress of *Buco di Vela*, and (13 m.) *Le Sarche*, to (24 m.) *Arco*, a frequented health-resort in winter. Thence to (28 m.) *Riva*, on the *Lago di Garda*, from whose little port Steamers ply down the lake to Peschiera or Desenzano (Rte. 72).

The Rly. continues to descend the l. bank of the Adige, whose lower valley is termed *Val Lagarina*, to

125 m. **Calliano**, at the entrance to the *Val Folgaria*. Here the valley contracts to a narrow pass, where the Venetians under Sanseverino, who was slain, were defeated by the Trentines in 1487. On a height to the E. rises the Castle of *Beseno*, commanding a fine *view. The Rly. now twice crosses the river. To the rt. are seen the Ruins of *Castelbarco*, at one time belonging to the most powerful family of the Val Lagarina, afterwards a strong frontier fortress of the Venetians. With a bend to the S. the Rly. reaches

130 m. **Roveredo** (680 ft.), a flourishing town of 10,000 inhab., on the l. bank of the Adige, which belonged to the Venetians down to 1509, when it was taken by the Emp. Maximilian. It is the centre of the silk-trade of Tyrol, and has numerous paper mills. There are 27 *Filande* (mills where the silk is unwound from the cocoon) in the town and neighbourhood, giving employment to 2300 persons, the principal being the *Filanda Bettini*. There are also 36 spinning-mills (*Filatorie*), moved by the stream of the Leno, manufacturing yearly 173,000 lbs. of silk thread, and giving employment to 343 men and 820 women.

The *Castle*, in the *Piazza del Podestà*, once the residence of the Venetian Governor, is now the Town Council Office. Its tower has the appearance of a lighthouse more than a fortification.

E. a good road runs through the *Valle de' Signori* to *Schio* (Rte. 76).

2 m. S. is the castle of *Lizzana*, the hilly site of which alone exists, marked by a modern house, on the l. of the Rly. Here Dante, when exiled from Florence (1302), and living at the court of the Scaligers, was some time entertained as a guest by the lord of *Castelbarco*, its owner. It must have been during his residence here that he observed that singular scene of desolation called *Slavini di San Marco*, which is traversed by the Rly. just beyond *Mori*. It is, as its name implies, an avalanche of stone, occasioned by the fall of a vast mass of the oolite and clay strata

of the mountain, which has strewn the valley as far as *Serravalle* with huge fragments of rock. This ruin is thus alluded to by Dante, in his description of the vestibule of hell:—

Qual' è quella ruina, che nel fianco
Di quà da Trento, l' Adice percosse,
O per tremuoto, o per sostegno manco:
Che da cima del monte, onde si mosse
Al piano, è sì la roccia discoscata,
Ch' alcuna via darebbe a chi sù fosse.

Inferno, xii. 4, 10.

133 m. **Mori**, famed for asparagus. Steam Tramway for *Riva* on the *Lago di Garda* (Rte. 72), crossing the *Adige*.

142 m. **Ala** (415 ft.), the frontier Stat. (Buffet), where carriages are changed (Custom House and examination of luggage); a town of 3700 inhab., once famed for a flourishing manufacture of velvet and silk.

[An interesting path strikes S.E., up *Val Ronchi*, and crosses the *Colle della Lora* or *Rivolto* into the romantic basin of *Recoaro* (Rte. 80). This is one of the most picturesque approaches to that charming spot.]

145 m. **Avio**, on the rt. bank of the river, is the last Stat. in Austria. Here is a Castle of the *Castelbarco* family. The long mountain ridge on the rt., separating the valley of the *Adige* from the *Lago di Garda*, culminates in *Monte Baldo* (7210 ft.), rich in botanical treasures.

149 m. **Peri** is the first Stat. in *Venetia*.

3 m. beyond it, high up on the rt., is seen the singular sanctuary of **Madonna della Corona** (2550 ft.), built in a cave among the precipices of *Monte Baldo*, and reached by a flight of 676 steps (p. 217).

The Rly. penetrates the famous defile of the **Chiusa** (*Berner Klaus*), 3 m. long, through which the *Adige* rushes, flanked by precipices of limestone on either side. The Emp. *Frederick Barbarossa*, returning from *Rome* to *Germany* with his army in 1155, here found his passage stopped

by a body of Veronese, who had occupied the heights. He was saved from a degrading submission by Otho of Wittelsbach, who climbed the heights in the night with 200 chosen men and drove the Veronese over the precipice.

156 m. **Ceraïno**, at the N. extremity of the defile. Above the river are some forts, one of which stands E. on the site of the old Venetian castle, another W. on a rock, commanding not only the road and ravine of the Adige, but the *plateau* of Rivoli opposite. At *Rivoli* Napoleon gained one of his earliest and most decisive victories over the Austrians (1797). The French set up a monument on the field, which was afterwards destroyed. Our line is crossed by the local Rly. between Verona and Caprino before reaching

160 m. **Domegliarà**. 12 m. S. is *Custoza*, where the Austrians defeated the Piedmontese in 1848, and the Italians in 1866. Still further S.W. beyond the Mincio, but out of sight, lies *Solferino* (June 24, 1859). At

168 m. **Parona** the Rly. crosses the Adige, and at *S. Lucia* enters the line from Milan to Venice. The remarkably wide circuit by which the city is approached was doubtless a precaution of military engineering.

173 m. **Verona** Porta Nuova Junct. (see Rte. 53). Rly. S. to *Mantua* (Rte. 103). The main line goes on to the Central Stat. at

175 m. **Verona** Porta Vescovo. Tramway between the two stations, traversing the town, every $\frac{1}{4}$ hr. from 7 till 7; fare 10 c.

PRINCIPAL SIGHTS IN TOPOGRAPHICAL ORDER.

Church of **S. Anastasia*; **Duomo*; Vescovado, and Biblioteca Capitolare; S. Eufemia; *Piazza dei Signori*; Pal. del Consiglio; **Piazza delle Erbe*; S. Maria l' Antica, and **Tombs of the*

Scaligers; Corso; *Porta dei Borsari*; *Piazza Vittorio Emanuele*; ***Amphitheatre*; Museo Lapidario; *Castel Vecchio, and Bridge; **S. Zenone*; S. Bernardino; *Porta Stuppa*.

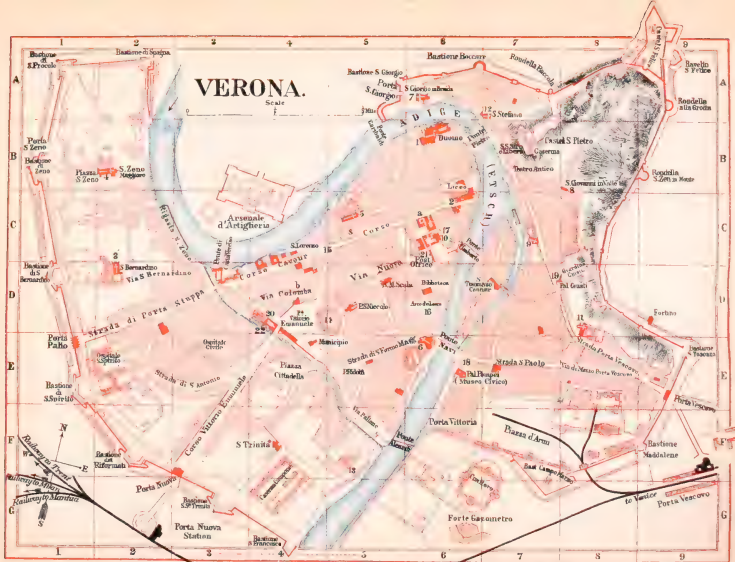
Porta de' Leoni; **S. Fermo*; Ponte delle Navi; ***Pinacoteca*, and Museum of Antiquities; S. Tommaso Cantuarens; **Pal. Giusti* Gardens; SS. Nazaro e Celso, S. Maria in Organo, **S. Giorgio Maggiore*, and S. Giovanni in Valle; Castel di S. Pietro; Ponte della Pietra.

VERONA.

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VERONA.

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1:50,000



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VERONA—*La degna*—a beautiful, interesting, and pleasant city, nobly placed (160 ft.), contains 62,000 inhab., and a garrison of 6000 men. It was probably founded by the Euganei, and on becoming a Roman colony grew into one of the most flourishing cities of N. Italy. From its vicinity to the Alps, the climate is somewhat sharp, but healthy.

The river *Adige* flows rapidly through the city, dividing it into two unequal portions, and turning numerous floating water-mills moored across the stream. It is crossed by five bridges, of which the *Ponte della Pietra* is a Roman work, with two of the ancient arches still remaining, the rest restored in 1520. The floods of the *Adige* are tremendous. One, which took place in the 13th cent., is commemorated in the ancient frescoes of San Zenone. By such a flood in 1757 the *Ponte delle Navi* was entirely carried away, and in 1882 it was again seriously damaged. On the 31st of August, 1845, after three days' hard rain, the greater part of the town could only be traversed in boats. The same thing took place in Sept. 1882, when the *Ponte Nuovo* was completely swept away by the floods.

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In 1822, the *Congress of Verona*, convened chiefly with reference to the

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The city was surrendered by Austria along with the rest of Venetia, and now belongs to the kingdom of Italy.

The neighbourhood is fertile, and yields grain, wine, and fruit; but the main branches of industry are connected with silk and rice.

REFERENCES TO PLAN.

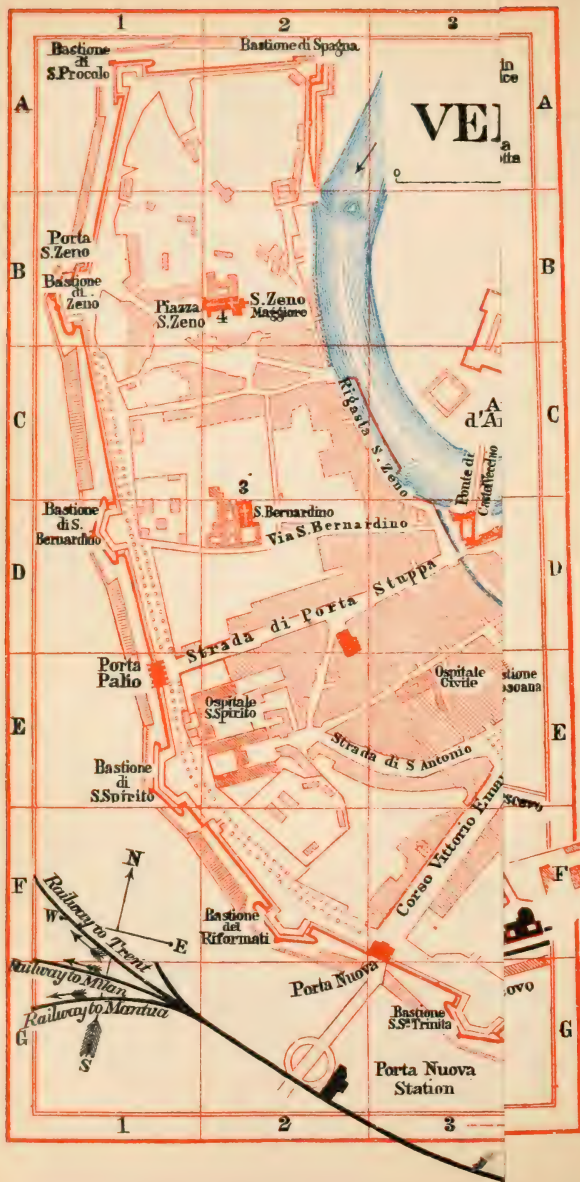
1	B	6	Duomo.
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4	B	2	S. Zeno.
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16	D	6	Porta dei Leoni.
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18	E	6	Pinacoteca.
19	D	7	Pal. Giusti.
20	D	4	Teatro Filarmonico.
21	C	6	Post Office.
22	D	4	Museo Lapidario.

HOTELS.

a	C	6	Torre di Londra.
b	D	4	Colomba.

ROMAN REMAINS.

The ****Amphitheatre** or *Arena* is entered from arch No. 5, on the W. side (fee 1 fr.). It is supposed to have been built between A.D. 81 and 117, the date of the Coliseum. The interior is nearly perfect, owing to the continuous care bestowed upon it. Most of the other Roman amphitheatres have suffered exceedingly from having been converted into fortresses, as at Arles and Nîmes, or into quarries, as the Coliseum. The outer circuit was greatly damaged by an earthquake in 1184. The ruined portions appear to have been carried away, but the mass itself was diligently preserved. By a statute passed in 1228 it was enacted that every Podestà, on



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taking office, should spend 500 lire upon the repairs of the *Arena*. Other decrees in its favour have been since made; yet, notwithstanding all this care, four arches only are preserved of the outer circuit, which consisted originally of 72, being 8 less than in the Coliseum. A great number of the seats have been restored, yet, the operation having been performed gradually, the restorations are not apparent. There are 44 steps, 16 in. high, 28 in. wide, the ancient ones slope 2 in. from back to front to throw off the rain-water. 22,000 spectators could have been seated. The greater diameter of the Amphitheatre is 170 yds. (arena 88 yds.); lesser diameter, 135 (arena, 49 yds.). The circumference is 477 yds., and the height 100 ft. It is built of white and red Verona marble, the substructions and vaultings beneath the seats being of good Roman brickwork. There were 64 vomitoria, two of which (5 and 12) were for gladiators, and four (1, 8, 9, 16) for the entrance of wild beasts. There are chambers which seem to have been prisons, and others which were probably dens. Some portions of the underground arrangements which have been cleared out, lead to the idea that the waters of the Adige could be introduced into the arena for aquatic performances. The numbers sculptured on the arches of the outer circuit, to guide the spectators where to present their tickets, remain quite distinct—LXIII. LXV. LXVI. LXVII. The interior is frequently used for exhibitions of horsemanship, acrobats, fireworks, &c., affording an opportunity, scarcely to be found elsewhere, of seeing a Roman amphitheatre full of people. In the 13th cent. it was used for judicial combats; and it is recorded of some of the Visconti, that they received 25 Venetian lire for every duel fought there.

The *Roman Theatre* (B. 7), between the Castel S. Pietro and the river (small fee), was built upon and against the sandy limestone rock. Its destruction began at a very early period. A decree of King Berengarius, dated

895, describes it as dilapidated, and permits all persons to demolish the ruined portions; yet much of it was standing as late as the 16th cent., and Carotto, the painter, delighted himself with drawing and studying its remains. There is now little above ground, but numerous fragments of sculpture have been dug up about it. A portion of the lowest tiers of seats can be seen, and the passage over which they were built.

The **Porta dei Borsari* (C. 4, 5), like the Roman gates of Trèves and Autun, is double. From traces of inscriptions in the friezes, it appears to have been built under the Emperor Gallienus, together with the walls of the city in which it was inserted, about the year 265. The style of the architecture is very remarkable; pillars with spiral flutings, small arches or windows between columns and surrounded by pediments, and numerous other anomalies, rendering it a connecting link between the style of the Antonines and that of the darkest portion of the middle ages. The inscriptions were composed of bronze letters in relief fastened to the stones, as in the frieze of the *Maison Carrée* at Nîmes, and the words have been deciphered by the marks which they have left behind. But many antiquaries are of opinion that Gallienus merely caused the gateway to be fronted and ornamented, and that the mass of the building, the two lower arches in particular, belong to an earlier age. On the inside wall are marks indicating the height to which the river has risen on occasions of great floods. On the 17th Sept., 1882, the greater part of the city must have been deeply under water.

The **Porta de' Leoni* (D. 6) is much less perfect, being only part of the original Roman double gateway, but is in better taste, and probably of about the same age. At each side is a Corinthian column, and above are three windows with pilasters, and a spirally-fluted column.

FORTIFICATIONS.

These belong to *five* distinct periods. The earliest are those built by the Emperor Gallienus, of which the *Porta dei Borsari* formed a gate: large masses of this wall remain, but generally buried in other buildings. The most apparent portion is in the *Vicolo di San Matteo*, a lane near the gateway. To these imperial walls succeeded those attributed to Theodoric. They are of great extent, built of alternate triplets of courses of stone and brick, the latter placed in herringbone fashion, as also employed in the churches of this city, and doubtless imitated from this structure. Another line, beyond the Adige, is popularly attributed to Charlemagne. The fourth set, built upon the walls of Theodoric, was begun by the Scaligers, who crowned them with the picturesque forked battlements, and the towers which rise upon the bold and precipitous hills and add much to the beauty of the town. Lastly are the outworks of the Scaligerian walls, begun by the Venetians about 1520, according to the plans of several engineers. Ultimately they were completed from the plans of *Sammicheli* (born here in 1484), who may be considered as the father of the science of modern fortification. Square and circular bastions had previously been introduced: of the latter kind a very remarkable one is yet subsisting, called the *Bastione Boccare* (A 6), containing within it a vast bomb-proof casemate, of which the vault is supported by a central pillar. But a circular bastion can never be perfectly flanked; and *Sammicheli*, considering this defect, introduced the triangular and pentangular bastion; and the *Bastione della Maddalena* (F. 9) was the first specimen of the defence which has become the basis of the present system of fortification.

The finest of the Gates designed by *Sammicheli* is the

**Porta del Palio*, formerly *Stuppa* (E. 1). "In this gate the mode in N. Italy

which *Sammicheli* combined pure and beautiful architecture with the requisites called for in fortification may be seen displayed to great advantage. It is an instance of his wonderful ingenuity and taste."—*Gwillt*.

The *Porta Nuova* (F. 3) has great architectural merit. It is square, supported within by a number of piers of stone, with apartments for the guards, artillery, &c.

The *Arsenal* (B. C. 3, 4) is connected by a Bridge with the *Castel Vecchio*, erected in 1355 by *Cangrande II.* as a citadel, to keep the town in subjection. It is still a noble and picturesque pile, battlemented at the top. Within, the quadrangle has been much modernised, and some fine towers have been demolished, in adapting it to its present use.

The coeval *Ponte di Castel Vecchio* is also a picturesque object. It is of brick, turreted and battlemented. The arches are of unequal size; the largest is about 161 feet in span.

The fortified Barracks which form a striking object in all the views of the city, stand upon the site of the *Castel San Pietro* (B. 7), which replaced the palace of Theodoric, and was built in part of Roman materials. A flight of steps leads to it from the *Ponte di Pietra*, and the *View from the terrace embraces the great plain of the Adige and Po, studded with innumerable towns and villages, with the Tuscan and Modenese Apennines in the background. Higher up are the remains of the *Castel San Felice*, now crowned by a very strong fortress, also the work of *Sammicheli*. The limestone of the hill abounds in fossil remains; and in the history of geology they are remarkable, as being amongst the first which excited curiosity, when a specimen of them was presented to the celebrated *Fracastoro*. He had read about them in *Pliny* and *Theophrastus*, and he came to the conclusion that they were not semblances, generated by the plastic force of nature, as was the opinion at the time, but

had one day been real animals deposited by the sea.

The *Modern Fortifications* are among the most remarkable works of military engineering in Europe. Since 1815, when the city devolved to Austria, every effort was made to render it a stronghold of the first order. Detached forts were erected on every assailable point in its vicinity, and every summit commanding the town was fortified, extensive barracks erected within the fortifications, and an Arsenal on an immense scale formed, so that the city thus became the key to the Austrian power in Italy.

SQUARES.

The **Piazza Vittorio Emanuele**, formerly *Piazza Brà*, is adorned with an equestrian Statue of Victor Emanuel by *Borghi*, and includes a small Public Garden. On the E. side stands the Roman Amphitheatre, and near it the Palazzo della *Gran Guardia Nuova*, built in 1840, now the **Municipio**. The adjacent Palazzo della *Gran Guardia*, a fine building, now principally used as a corn magazine, was designed, in 1610, by *Andrea Milani*, a pupil of *Sammicheli*. Behind it are remains of an ancient wall attributed to King Theodoric. N.W. are the Philharmonic Theatre and the Museo Lapidario. A few yds. S.W., in the Corso, is a Statue of *Sammicheli*, by *Trojani*.

Piazza dei Signori (C. 6). Here are the palaces formerly inhabited by the *Scaligeri*, the lords of Verona, which upon their expulsion became the seats of the municipal government. In the centre stands a good colossal marble Statue of *Dante*, by *Zannoni*, a native sculptor, erected on his sexcentenary anniversary (May 14, 1865). In the *Palazzo della Prefettura* (see below) the Poet was hospitably received during his exile from Florence in 1316, by Can Grande della Scala.

At the N.E. corner of this square is the *Palazzo del Consiglio (*La Loggia*), in the mixed style of the 15th cent.,

probably built by *Fra Giocondo*, whose portrait in relief may be seen on the corner pilaster half-way up the building close to the W. end. The Loggia was restored and repainted in 1874, and the interior gorgeously fitted up for the meetings of the council of the province. In the Hall of Assembly is a picture by *Jacopo Ligozzi*, representing the Surrender of Verona to the Republic of Venice, with other paintings. The old Chapel of the Scaligers is readily shown by the porter. *Fra Giocondo* (1499) was an excellent scholar, architect, and engraver. He was the first who gave a correct edition of *Vitruvius*, and he discovered at Paris the letters of *Pliny*. Coupled windows and arches supported upon columns, pilasters with elegant arabesques, in a style similar to the *Colleoni* chapel of Bergamo, adorn other portions, all in good cinquecento style. The Annunciation in bronze at the doorway is a fine work of *Girolamo Campagna*. The cornice is surmounted by Statues of celebrated men claimed as Veronese, from having been born within the municipal jurisdiction, viz.: — *Pliny the younger*, claimed also by Como, and apparently upon good grounds; for, though he speaks in his epistle of "our Verona," this probably refers only to his rights of citizenship in the city. — *Cornelius Nepos*. — *Macer*, author of a poem upon the qualities and poisons of herbs and serpents. — *L. Vetrivius Cerdo*. — But, above all, *Catullus*, who reflected as much credit upon Verona as *Virgil* did upon Mantua:—

Mantua Virgilio gaudet, Verona Catullo.
OVID, *Amor.* iii. el. 15. 1, 5.

Tantum magna suo debet Verona Catullo,
Quantum parva suo Mantua Virgilio.
MART. xiv. ep. 195.

Under the arcades are portrait-busts and medallions of Veronese celebrities.

Of the modern period, and on the arch (*Volta delle foggie*) crossing the little street, is *Fracastoro* (1553), eminent as a physician, and one of the three great masters of modern Latin poetry, *Vida* and *Sannazaro* being the other two. And, lastly, over an Arch

in the N.W. corner of the Piazza, stands *Scipione Maffei*, the historian of his native city. Just within the Arch is a remarkable Well.

The *Tribunal* and *Prefettura*, on the S. side of the Piazza, both originally Palaces of the Scaligers, were built by *Mastino* (1272), and Alberto della Scala his son; but having been several times modernised, no traces remain of their ancient splendour. The palace on the E. is partly used for the courts of justice, but the principal part, including the Campanile, is turned into a prison. The court of the palace on the W. is exceedingly picturesque, and has a fine Staircase leading to its upper galleries. The *Campanile* to the S.W. (272 ft.) is a magnificent and simple piece of brickwork, commenced by the Lamberti family in 1172.

On the S.W. side is the **Piazza delle Erbe*, or vegetable-market, the Forum in the republican times of Verona, and still the central point of the life of the city, with many old and picturesque buildings connected with its history. The small open *tribune* in the centre, with its four chambered columns, occupies the place of an older building, to which the newly-elected Capitano del Popolo of the Free City, after having heard mass at the cathedral, was conducted, and in which, after he had addressed the people, he was invested with the insignia of office. In after times the sentences of condemned criminals were pronounced from this tribune. Proclamations were made from it, and debtors were here compelled to submit to a humiliating punishment. The *Fountain*, with a statue of Verona, was first erected by King Berengarius in 916, but restored and provided with an additional supply of water by Cansignorio, ninth ruler of the Scaliger family, in 1368. The same Cansignorio erected the N.W. tower, and placed in it the first clock erected at Verona. The building on the W. side of the Piazza, with arcades and pointed windows, is the *Casa dei Mercanti*, built as an Exchange by Alberto della Scala, in 1301. The *pillar* of a single

block of Veronese marble, at the N. end of the Piazza, was set up in 1524 by the Venetians, to whom Verona was then subject, to support the lion of St. Mark. The name of the architect, inscribed on the base, was *Michele Leo*. The lion was thrown down when the republic of Venice expired in 1797. Near this pillar is the *Palazzo Maffei* (now Tresa, see below). The houses overlooking the Fountain are decorated with frescoes, some of which have been restored. Adam and Eve, by *Liberale*; Virgin and Child, by *Gir. dai Libri*. Opposite is the *Casa Mazzanti*, once a residence of Albertino della Scala.

A passage at the S.E. corner of the Piazza dei Signori leads to the

****TOMBS OF THE SCALIGERS (50 c.).** These singular white marble monuments, of a mixed pointed and Lombard style, stand close to the Church of *Santa Maria Antica*, which had been the parish Church and burying-place of the Scaligers, before they rose into power. "They are of singular interest, not only for the excessive beauty of the group of marble and stone which has made this churchyard, for some five hundred years, a central point of architectural interest, but because they give us dated examples of the best pointed work during nearly the whole time of its prevalence in Verona."—*Street*. They are enclosed by a beautiful iron railing or trellis-work, consisting of open quatrefoils, in which the *Scala*, or ladder, the armorial bearings of the family, is conspicuous. The origin of the family of the Scaligers (*Della Scala*) is not known. We find them at Verona in 1035. In 1257 two brothers, Bonifacio and Federigo della Scala, of the patrician order, were beheaded by Ezzelino da Romano. Their fate first gave the name a place in history. In 1261, after the death of Ezzelino, the unanimous voice of the people of Verona, then a free town, raised *Mastino della Scala* to the office of "Capitano del Popolo." He had been a soldier of fortune in the army of the tyrant. He governed

Verona wisely and moderately for 15 years. After escaping several state conspiracies, he was killed by some of the members of a disaffected family, who considered that he had aggrieved them by delaying the punishment of an offender against their honour (1277). This assassination took place under the archway in the Piazza dei Signori; which retains from that circumstance the name *vólta barbara* to this day.

The Tomb of Mastino on the rt. is a plain sarcophagus, ornamented only with a cross in relief. The original inscription is preserved on the wall above.

Mastino was succeeded by his brother Alberto I., who, during 24 years, kept the turbulent factions in order, and sowed the seeds of commercial prosperity. These two superior men were the founders of the greatness of their house. Alberto, who had served as Podestà of Mantua, was esteemed and loved for his pacific virtues; and was installed amidst the shouts of "Viva Alberto, assoluto oggi e per sempre"; and if any portion of the legal power of the old commonwealth had still existed, it now wholly expired. Alberto died in 1301.

Further on, to the rt., a sarcophagus, without inscription, is attributed to Alberto by immemorial tradition. Upon it is sculptured the Signore, riding in full state, with sword in hand. SS. Cristina and James beside him. On the other side he kneels before the Virgin and Child, with two Angels.

To Alberto succeeded his second son, Bartolommeo, a gentle and humane prince, who died in 1304. In his time lived Romeo de' Montecchi, and Giulietta de' Cappelletti, immortalised by Shakespeare.

Upon the death of Bartolommeo, Alboino I. was called by acclamation to the supreme authority. Henry of Luxemburg was then prosecuting his plans for the re-establishment of the imperial prerogative; and Alboino in 1311, surrendering his authority as Capitano del Popolo, received it back

from the Emperor as Imperial Vicar in Verona; a concession by which the dignity was confirmed to the family. Alboino, a feeble ruler, called in the assistance of his brother Francesco, better known as *Can Grande*, who was associated with him by the Emp. Henry VII. as joint vicar of the empire. The Tomb of Alboino, the central one among three on the left, is of doubtful authority.

Cangrande was a Ghibelline in heart and soul; his court was the most magnificent of the age in Italy, and exhibited a combination of military splendour and profuse hospitality with liberality to the stranger and encouragement to literature. His palace became the refuge for all who, entertaining his political opinions, had in anywise subjected themselves to persecution; and it was here that Dante found an asylum, having been first received by Alboino.

Can Grande, or the Great Dog, died in 1329. History throws no light on the origin of his strange nickname.

His Tomb, executed by *Bonino da Campiglione*, stands over the portal of the Church. Upon the sarcophagus the Signore is extended in his peaceful robes, girt with his sword; above, on a pyramid, is the equestrian statue of the warrior, in full armour. The sarcophagus rests upon figures of mastiff dogs supporting the shield charged with the ladders.

Cangrande was succeeded by Alberto II., his nephew. Then followed Mastino II., nephew of Alberto. From his time the history of the family, instead of exhibiting statesmen and heroes, becomes a melancholy and revolting picture of misfortune and crime. Mastino II. was vain, weak, and unprincipled. He was surrounded by a brilliant Court; Treviso, Vicenza, Bassano, Brescia, Parma, Reggio, and Lucca, all acknowledged him as their lord; and he had won Padua from the powerful family of Carrara. Having abandoned the imperial party, he was fixed upon by Pope Benedict XII. as the head of the league or alliance of the Guelphs against the Visconti,

leaders of the Ghibellines. But he lost several of his most important possessions, and died in 1351.

The Tomb of Mastino II., at the entrance on the left, also exhibits the double effigy; the equestrian warrior on the pyramid, and the recumbent sovereign on the sarcophagus. It was executed by *Perino*, a Milanese sculptor, in 1380.

The first of the three sarcophagi on the left is that of *Cangrande II.*, who built the Castel Vecchio, and the adjoining bridge over the Adige. He was murdered in 1359, after a troubled reign of eight years, and succeeded by his brother, *Can Signorio*. On his death-bed he ordered the execution of another brother, Paolo Alboino, the crime being instigated by his desire of preserving the succession in his own descendants, which he feared might be endangered if this brother had been suffered to survive him. Next to insuring the inheritance of Verona to his sons, his most earnest passion was the erection of a sumptuous mausoleum during his lifetime.

High up on brackets, adjoining this Tomb, is the Monument of *Giovanni della Scala* (1350), with statues of the Virgin and Child, SS. Anthony of Padua, James the Less, James the Greater, and Francis.

The Tomb of *Can Signorio* (d. 1375), which rises in stories, surmounted by an equestrian statue, is exceedingly elaborate. The plan is hexagonal; and six Corinthianised Gothic columns support the lower story. The basement is surrounded by an iron trellis, of richer pattern than that of the rest of the cemetery. Upon the pilasters which support it are the warrior saints, Quirinus, Valentine, Martin, George, Sigismund, and Louis, in black marble, formerly gilded. Beneath the gable of the third story are allegorical figures of Virtues: Faith, with the star upon her breast; Prudence, Charity, and three others. The figure is recumbent upon a sarcophagus. An inscription in Gothic letters, just above the two E. columns, preserves the name

of *Bonino da Campiglione*, who was both the sculptor and the architect of this sumptuous pile.

The Piazza dell' *Indipendenza*, near the Post Office (C. 6), has a small Garden, and an equestrian Statue of Garibaldi, by *Bordoni*.

PICTURE GALLERY AND MUSEUMS.

The **Pinacoteca* forms part of the *Museo Civico* at the *Palazzo Pompei alla Vittoria* (E. 6). The Palace itself, a handsome edifice, the front consisting of a Tuscan or rustic basement, surmounted by an elegant Doric portico, was an early work of *Sammicelli*, and was bequeathed by its last owner, Count Pompei, to his native town for its present purpose.

Adm. 1 fr.; Nov. to March, 9 to 3; Apr. to Oct., 9 to 4. Free only on the 1st Sun. in the month. On Sun. and Holidays, open at 10.

The *Ground-floor* contains a series of casts from Canova's principal works, bequeathed by Marquis Pindemonte; a very interesting collection of fossil plants, and of fishes, from Monte Bolca, formed by the late Professor Massolonghi; several Etruscan and Roman antiquities, collected by Count Verita, including fragments from the Roman theatre near the Ponte della Pietra, and a very rich Collection of Coins.

There are also Pre-historic remains; flint implements, terra-cotta lamps, glass vases, and various objects discovered in recently excavated Tombs, together with Etruscan tomb-figures and sarcophagi, and a few good busts and fragments of sculpture. Among the most interesting are five mutilated statues in Greek marble, and a torso bearing the name of Praxiteles, found in the cloister of the Duomo; three capitals; a Head, probably of Drusus; Christian urns; and a valuable collection of 48,000 coins. Among the bronze pieces should be observed the *Victoria Partica*, crowning the Emp. Vespasian. There are also upwards of 22,000 medals, considerably damaged

by the floods of 1882, and not yet finally re-arranged.

In the vestibule is the great Bell, cast in 1370, formerly in the tower of the Piazza delle Erbe.

The *Picture Gallery was removed in 1858 from the Palazzo del Consiglio, and is now arranged in a handsome suite of apartments on the *first floor*.

Here only, or in the Churches of Verona, can be properly studied the works of *Girolamo dai Libri* (1472-1555), *Carotto* (1470-1546), and *Morando*, often styled *Cavazzola* (1486-1522), a pupil of Francesco Morone.

The first *three* rooms contain the collection bequeathed by Dr. *Bernasconi*. This part of the Gallery is full of pictures with false names, while many others, whatever may have been their value originally, are spoilt by repainting.

Room V. contains some very beautiful illuminated *Service Books, with miniatures by *Girolamo dai Libri*, *Liberale*, and others. The following List of Pictures is arranged in alphabetical order of Painter's Names:—

Basaiti: 115 St. Stephen.

Bussano: 214 Venetian Senator.

Bellini (*Giacomo*): 344 Fresco of the Crucifixion, repainted.

Bellini (*Giov.*): 77 *Virgin and Child, an early work.—86 Presentation in the Temple.—200 Virgin and Child.

Benaglio: 152 Virgin and Child.

Bonifazio: 260 Christ washing the Disciples' feet.

Bonsignori: 148 Virgin and Child.

Caravaggio: 12 Joseph's Coat brought to Jacob.

Carottò: 92 Virgin and Children.—114 Holy Family.—119 Virgin and Child.—263 St. Catharine.—272 Adoration of the Child.—297 Christ washing the Disciples' feet; Virgin and Child, with David above.—336 Virgin and Child, with SS. Zeno and Peter Martyr.—*Tobias and the Archangels.

Catena: 147 Adoration of the Magi.

Cavazzola (*Morando*): 85 Virgin

and Children.—277 *Virgin and Child with SS. Francis and Dominic, surrounded by Angels holding Instruments of Passion; below SS. Elizabeth of Hungary, Bonaventura, King Louis, Ivo, Bp. Louis, and Elzearius; head of Countess Sacco, the donor in the foreground—the painter's last work (1522).—296 *Incredulity of St. Thomas; Ascension, and Descent of the Holy Ghost, in the background.—299 *Scourging of Christ.—302 *Crowning with Thorns.—304 St. Bonaventura.—318-320 *Agony in the Garden, *Descent from the Cross, Bearing of the Cross (1517):—*Fresco of the Baptism in the Jordan, 12 ft. square, with the Evangelists in medallions.

Cima da Conegliano: 99 Virgin and Child (1510).

Cimabue: 339 Old Testament Subjects, in 30 sections.

Correggio: 93 Boy's Head.

Crivelli: 334 Virgin and Child.

Falconetto: 187-191 Figures in a Landscape.

Farinati: 13 Christ at the Column.

Francia: 155 Virgin and Child with Saints and Angels.

Gioffino: 252 Virgin and Child.—Half-length Allegorical figures, in fresco.

Girolamo dai Libri: 138 Virgin and Child.—264 Baptism of Christ.—267 Virgin and Child, with SS. Hubert and Sebastian.—276 Virgin and Child, with SS. Peter and Andrew.—278 Holy Family with Tobias, in a fine landscape.—223 *Virgin and Child, with SS. Joseph, John Bapt., and Jerome; fine landscape.

Liberale: 315 Descent from the Cross.

Lucas van Leyden: 335 Crucifixion.

Mantegna: 87 *Virgin and Child, with two Saints.—258 Pagan Sacrifice, on parchment.

Martino da Verona: Virgin and Child, with SS. Zeno, James, and Apollonia (fresco).

Michele da Verona: Four Heads—SS. Michael, Paul, Peter, and John Bapt.—ascribed to *Cavazzola*.

Montagna: 76 *S. Biagio and a Bishop.

Moro (Antonio): 97 Portrait.

Morone (Francesco): 182 Virgin and Child.—265 St. Catharine and donor.—275 The Trinity, with the Virgin and St. John.—Virgin and Child with four Saints (fresco).

Paolo Veronese: 240 *Full-length portrait of Count Pace Guarienti (1556).

Paolo Veronese (School of): 31 Baptism of Christ.—257 Deposition.—Music; a fresco transferred to canvas.

Parmegianino: 153 Holy Family.

Perugino (School of): 34 Virgin and Children.

Piazza (Calisto da Lodi): 95 Virgin and Child with Elizabeth and St. John.

Stefano da Zevio: 341 Virgin and Child in a fanciful bower of birds and flowers, with St. Catharine and Angels, on gold ground.

Tiepolo: 70 Saints.

Torbido: 9 Portrait.—49 Tobias (ascribed here to *Moretto*).

Turone: 331 Ancona in five compartments, the Trinity and Saints (1360).

Umbrian School: *Adoration of the Magi.

Unknown: Virgin and Child, with SS. Onofrio, Jerome, a Bishop, and Christopher.

A gallery at one side of the court contains a number of *Engravings* given by Count Alessandro Pompei.

The MUSEO LAPIDARIO (22, D. 4) contains a valuable Collection of ancient Inscriptions and Reliefs, disposed in a Court or beneath arcades. Near the entrance on the left, Asclepius and Hygieia, early Greek reliefs. It was begun by the *Accademia Filarmonica* in 1617; and *Scipione Maffei* bestowed upon it his collections, adding to their value by the description which he published of them in the *Museum Veronense*. Many important additions have been subsequently made, and the collection is full of monuments illustrating points of archæology and of local interest, though a considerable number were never returned from Paris after being carried off there in 1797.

CHURCHES.

The ***CATHEDRAL** of *S. M. Matricolare* (B. 6) is attributed on insufficient authority to Charlemagne, before whose time a Church existed here, erected on the site, and with the materials, of a Temple of Minerva. The episcopal chair was transferred hither from S. Stefano in 806. The greater part of the existing Cathedral was probably rebuilt in the first half of the 12th cent., as a new Sacristy was built in 1160, and in 1187 Urban III. re-consecrated the edifice. The E. apse, and a portion of its sides, are in a very different style from the rest of the building, and perhaps a remnant of the original Roman church. The vaulting was begun in 1402, but not finished till 1514. In 1534 the choir, screen, and S. chapels were altered under the direction of *Sammitelli*. The fine Italian Gothic front is injured by a huge clock-face in the Loggia.

The handsome porch must have formed part of the new building, and belongs, therefore, to the 12th cent. Four columns, two resting on griffins, support two arches, one over the other. This treatment seems to have been common in Italy in the 12th and 13th cents. The *Paladins, Roland and Oliver, who guard the entrance, may be supposed to have been introduced with reference to the traditionary connection of Charlemagne with this building. The Lombard imagery no longer appears as an ornament of the mouldings, but the under-side of the arch which forms the vault of the porch exhibits a variety of grotesque images and symbols.

On the l. of the door, Orlando holds the sword with which he is fabled to have cleft the Pyrenees; upon the blade its name is inscribed, *Durindar-da*. His shield is pointed at the bottom, and ornamented with a species of Etruscan scroll-work. His l. leg and foot are armed in mail; the rt. leg and foot are bare. Opposite is his companion Oliver, armed not with a sword, but with a truncheon or

mace, to which is appended a ball held by a chain.

In the semicircle over the entrance is an ancient relief, representing the Adoration of the Magi: beneath are three female heads, well executed, inscribed *Fides, Spes, Caritas*. To the l. of the door, on the central moulding of the splay, 7 ft. from the ground, is a hog standing on his hind-legs, dressed in a monk's robe and cowl, and holding in his fore-paws an open book, upon which is inscribed A. B. PORCEL.

The S. porch consists of two ranges of columns, with strange mystical or satirical sculptures.

The spacious **Nave** has clustered columns with curious capitals and pointed arches. The more modern portions are exceedingly rich. An inscription over a door in the N. aisle commemorates the celebrated *Pacificus*, Archdeacon of Verona (778-846). His name is written in three languages—*Pacificus, Salomon, Irenæus*. Seven churches were founded by him at Verona, and he repaired the cathedral 30 years after Charlemagne's death. Between the 1st and 2nd altars on the rt. is the monument of the poet *Antonio Cesari* (1846), with good statues of Religion and Poetry, surmounted by his bust.

In scraping the whitewash from the walls of the aisles, some good frescoes were discovered: those on the N. side are attributed to *A. Mantegna*, on the S. to *Falconetto*. The paintings are in good preservation and the colours brilliant. 2nd altar rt., **Liberale*, Adoration of the Three Kings, with a rich landscape; at the sides, *Giolfino*, SS. Roch, Anthony the Hermit, Bartholomew, and Sebastian. 3rd rt., *Morone*. SS. James and John Evan., with the head of the painter below. 4th rt., *Giolfino*, the Last Supper. *The Chapel of S. Agata, at the end of the rt. aisle, has a fine sculptured shrine of the saint, of the 14th cent.; the pilasters at the entrance, covered with handsome arabesque reliefs, were executed in 1508. The choir, with its curved colonnaded

marble Screen, is by *Sammicheli*. On each side is a Chapel with good arabesque reliefs on the pilasters. The bronze Crucifix over it is by *Giovanni Battista da Verona* (fl. 1500). Its walls and mouldings are painted in fresco by *Francesco Torbido*, from the designs of Giulio Romano. In the 1st Chapel l. is the *Assumption, by *Titian*, which was taken to Paris.—“The execution is of high excellence.”—*Cic*. 3rd left, Predella, by *Giolfino*. In the **Sacristy**, SS. Peter and Paul, by *Morone*.

The **Baptistry**, or *San Giovanni in Fonte*, is said to have been re-built between 1122 and 1135, after having been destroyed by an earthquake in 1116. In the centre is a large octagonal *Font, 31 ft. in circumference, hewn out of a single block of yellow Verona marble. A frieze of small Lombard arches, supported by grotesque heads, runs round the summit. On the faces are represented (1) the Annunciation; (2) Visitation and Nativity; (3) Angels appearing to the Shepherds; (4) Adoration of the Magi; (5) Herod commanding the Slaughter of the Innocents; (6) Execution of his Decree; (7) Flight into Egypt; (8) Baptism in the Jordan. The sculpture is in a rude style. In the middle of the great basin there is an inner one of red marble, quatrefoil in shape, intended for the priest to stand in whilst the catechumens were being immersed in the larger basin. The picture of the Baptism, on the l. of the entrance, is by *Farinati*. Opposite is a good Venetian Virgin and Child, with SS. Andrew, Jerome, John Bapt., and a Bishop. On the walls are remains of frescoes.

The **Cloister** had originally a double arcade, still retained on the E. side; each arch rests on a pair of columns, and each pair is of a single piece of red marble, the capitals and bases being united. Within its area was discovered in 1885 a *Mosaic Pavement below the present level, 400 ft. by 52, supposed to have been Baths. Traces of a Temple of Minerva were also

brought to light, including a column, still left *in situ*, while other fragments have been removed to the Museum. The picturesque little Church of S. PIETRO IN CATTEDRA, close to the Duomo on the S., is now a private Chapel, and contains nothing of interest.

The **Biblioteca Capitolare**, entered from the cloister, is one of the important collections in Italy for sacred and Patristic literature.

It was first formed by Pacificus, and contains a large proportion of very early MSS., some of the 4th and 5th cents. Here Petrarch first read the Epistles of Cicero; and the library is yet an unexplored mine for the historical, ecclesiastical, and liturgical enquirer. Many of the MSS. are palimpsests, and one of them furnished the 'Institutes of Gaius,' an elementary treatise designed for the use of law students, and presenting a synoptical review under three heads (persons, things, actions), of the jurisprudence of the time of Antoninus Pius, and Marcus Aurelius. It was ²own that this treatise was the foundation of the 'Institutes of Justinian,' but not a fragment of it could be found. "A rumour, devoid of evidence," says Gibbon, "has been propagated by the enemies of Justinian, that the Jurisprudence of ancient Rome was reduced to ashes by the author of the Pandects, from the vain persuasion that it was now either false or superfluous. Without usurping an office so invidious, the Emperor might safely commit to ignorance and time the accomplishment of this destructive wish. Before the invention of printing and paper, the labour and the materials of writing could be purchased only by the rich; and it may reasonably be computed that the price of books was a hundredfold their present value. Copies were slowly multiplied and cautiously renewed: the hopes of profit tempted the sacrilegious scribes to erase the characters of antiquity, and Sophocles or Tacitus were compelled to resign the parchment to missals, homilies, and the golden legend." Years after the death of Gibbon his sagacity was verified by the zeal of Niebuhr, who, when on his way to Rome in 1816, examined this Library: two small fragments relating to Juris-

prudence, not palimpsests, had been published by Maffei, but he had not ascertained their author. Niebuhr suspected that they were parts of the 'Institutes of Gaius'; and upon further examination he discovered nearly the whole of the remainder palimpsested beneath the homilies of St. Jerome. In the process of destroying the overlying homilies and restoring the text beneath by means of an infusion of gall-nuts, some portions of the parchment were rendered illegible, but in the main the lost work has been reproduced. Of the other palimpsests is a Virgil of the 3rd or 4th cent., under a commentary by St. Gregory on the Book of Job, in Longobardic writing of the 8th. It may be older than the Virgil in the Laurentian Library at Florence. Here also may be seen the baptismal certificate of Prince Charles Edward Stuart, the young Pretender, dated "Roma, ultima Decemb. 1720";—a diptych of the Consul Anastasius in the 6th cent.—and inedited poems by Dante.

The **Vescovado** (*Bishop's palace*), adjoining the Cathedral on the E., has been altered and rebuilt at various periods, but principally about the year 1356. Its entrance court with faeciful columns is striking, and affords a good view of the picturesque apse of the Baptistery. In the CHAPEL are three small paintings by *Liberale*—the Nativity, Adoration of the Magi, and Death of the Virgin, and a Raising of Lazarus, by *Carotto*. Facing the entrance is a fine colossal *Statue of a crowned female with the artist's name, *Alessandro Vittoria*. It was intended to be placed, with three others, on the corners of the Tower, but the Austrians forbade the completion of the work.

***Sant' Anastasia** (2, C. 6) is one of the most complete and representative Gothic brick Churches in the N. of Italy. The main fabric was begun in 1260, the casing of the front in 1426. The reliefs on the latter are incomplete. Two panels of a pilaster on the rt. represent the Preaching and Death of St. Peter Martyr. Of the W. doorway architects speak with enthusiasm. "You feel," says Mr. G. E. Street,

"as though Fra Angelico might have painted such a door in a Paradise, and as though it were too fair to be real." The woodwork should be noticed for its simple effective design. In the interior twelve circular pillars support pointed arches and separate the nave from the narrow aisles. The short choir terminates in an apse of five sides. The transepts are short, with two chapels opening out of each; and in the angle between one of them and the choir is a square tower, terminating in an octagonal spire. All the arches and vaultings are obtusely pointed. The springing of the middle vault hardly exceeds the points of the arches into the aisles; and the windows of the clerestory are circular and very small. The Church is 75 ft. wide and 300 ft. long. It appears to have been originally entirely covered with frescoes, but many of them are almost destroyed; those, however, in the spandrels of the vaulting are remarkable for their beauty and fine preservation. The two basins for holy water are supported by grotesque figures; that on the l., an inverted capital, has its stem sculptured by *Gabriele Catiari*, the father of Paolo Veronese. The **Fregoso* Chapel (1st rt.) has a monument by *Danese Cattaneo* (1565). 2nd rt. St. Vincent, by *Rotari*: above is a curious fresco, in bad preservation. This and the next altar are surrounded by boldly executed arabesque reliefs of tortoises, lizards, birds and their nests, &c. Above the 3rd rt., frescoes by *Liberale*. 4th, Virgin and Child, with SS. Anthony the Hermit, and St. Martin, by *Carotto*. The last chapel contains a curious 15th-cent. piece of sculpture, a coloured Entombment, with half-lengths of 8 Apostles below. Here also is a wooden Crucifix, and an iron Lamp. In the rt. transept: the **Virgin*, SS. Thomas Aquinas and Augustine, a kneeling friar, and two donors, an excellent picture, by *Gir. dai Libri*. Good frame, and on the rt. of the altar a fine Tomb. The *Chapel of S. Geminiano*, furthest from the choir, has fine frescoes (probably by *Altichieri*) connected with the Cavalli family, and a

Gothic tomb.† The next is the *Pellegrini Chapel*, in which are curious 15th-cent. reliefs in terra-cotta, of the life of our Saviour. The Descent from the Cross is the best, to the rt. of the window. Here are also two good red marble Gothic monuments of the *Pellegrini*, and some frescoes, in which portraits are introduced of members of the *Alighieri* and *Bevilacqua* families; on the rt. wall is the Virgin and Child with saints, angels, and donors; opposite, a similar painting. Over the arch is a St. George, much injured, by *Vittorio Pisanello*; the foreshortenings and projections, as usual, remarkably skilful. In the Choir, on the l., is the equestrian Statue and **Tomb of Cortesia Serego* (1432), brother-in-law and general of Antonio della Scala. 1st Chapel in the l. transept: curious frescoes in the style of Mantegna, and a fine tomb of the *Lavagnoli* family (1580). The next Chapel, where the bells are rung, has a good Tomb, and frescoes of SS. Mary Magd., Catharine, and another, by *Liberale*. The *Sacristy* is entered by a beautifully inlaid door, over which is a huge ugly picture, the Council of Trent, by *Falcieri*, with no merit as a work of art, but curious as a nearly contemporary memorial of that assembly. Within, *Brusaporci*: Saints, and portraits of members of the Dominican order. The 4th Chapel on the N. side was built from the designs of *Sammicheli*: the altar-piece, in a Giottesque style, contains portraits of Mastino II. della Scala, and his wife Taddea Carrara, kneeling before the Virgin, injured by time; the features of Mastino are remarkably expressive of his character. Above is the Descent of the Holy Spirit, by **Giolfino*; higher up, the same subject, by *Michele da Verona*. 2nd left, SS. George and Erasmus, by *Giolfino*; 1st left, coloured figures, by *Michele da Verona*. Cenotaphs have been erected of *Cossali*, author of the *Storia Critica dell' Algebra*, a work of great merit; *Cagnoli*, the mathematician; *Targa*, the translator of Celsus;

† The Arundel Society has published 'The Monuments and Frescoes in the Cavalli Chapel,' by John Ruskin.

and *Lorenzi*, a poet. The pavement is formed of most tasteful designs in white, grey, and red marbles. In the middle of the Piazza is a white marble sitting **STATUE OF PAOLO VERONESE**, erected in 1888.

On the N. side is the interesting 14th-cent. Gothic Chapel of **San Pietro Martire**, which, with the adjoining buildings, now the *Liceo*, formed a part of the convent of Sant' Anastasia. Over the entrance, "supported on a large slab of stone, corbelled forward and balanced upon the top of a thin well" (*Street*), is the

***Monument of Guglielmo da Castelbarco** (1320), the friend and adviser of the Scaligers, and one of the chief benefactors of S. Anastasia. Its Gothic canopy is supported by four shafts of white marble, beneath which rests the red marble sarcophagus, supported on the backs of couchant lions, and bearing the recumbent effigy. "As far as I know or am able to judge (says Mr. Ruskin), the most perfect Gothic sepulchral monument in the world, my most beloved throughout the length and breadth of all Italy;—chief as I think among all the sepulchral marbles of a land of mourning." There are three other good 14th-cent. tombs within the courtyard.

On the E. wall of the Chapel are some damaged frescoes by *Falconetto*.

SS. Apostoli, close to the Porta dei Borsari (C. D. 4), has three canopied Tombs, an old Tower and Apse, and (on the S.) a fragment of a very picturesque Cloister in two tiers, with round arches, and coupled shafts of red marble. Nearer the gate is the **House of Giolfino**, covered with damaged frescoes.

San Bernardino (D. 2) is flanked by two cloisters full of decayed and broken tombs. The Church was built about 1499, after the great pestilence, and restored in 1859. It has a fine rood and organ-loft. In the 1st chapel rt. are some damaged frescoes by *Giolfino*. In the 2nd, *Bonsignori*, the Virgin and Child with SS. George and

Jerome (1488). 4th rt. restored frescoes, Life of St. Anthony, by *Dom. Morone*. 5th, Crucifixion, by *F. Morone* (1498), and three frescoes of Passion Scenes by *Giolfino*. In one of them the painter has introduced a view of the Piazza di Brà (now Vittorio Emanuele) as it stood in his time—an interesting topographical memorial. Further on is one of the finest works of *Sammicheli*, the little circular ***Cappella Pellegrini**, "whose beauty, we think, has scarcely ever been surpassed, and which exhibits, in a striking degree, the early perfection of the Venetian school. It was not finished under *Sammicheli*, and blemishes are to be found in it; it is, nevertheless, an exquisite production, and, in a surprising small space, exhibits a refinement which elsewhere we scarcely know equalled." — *Gwilt*. In the Choir on the l., the Virgin and Child with SS. Bernardino, Peter, Paul, Francis, Anthony of Padua, Louis, and Jerome, by *Benaglio*. On the organ doors, SS. Francis and Bernardino; beside the Choir-arch, SS. Louis and Bonaventura; both by *Morone*. In the Cloisters, frescoes by *Giolfino*; in the Refectory, entered from a door beyond the Convent gateway, frescoes by *Morone*, discordant, however, in style.

Sta. Elena, adjoining the Baptistry of the Cathedral, contains some curious ancient inscriptions, and the Tomb of Theodorus, cardinal in 1177. Behind the high altar is a painting by *Felice Brusasorei*, of St. Helen and other saints.

Sant' Eufemia (5, C. 5), a fine brick building of 1262, but modernised, has a 15th-cent. front, with a large sarcophagus of Count Sanguinetti, supported on consoles. In the chapel on the rt. of the choir are frescoes by *Carotto*, representing the History of Tobias. 3rd chapel rt., *D. Brusasorei*, the Virgin and Child, with SS. Sebastian, Monica, Augustine, and Roch; in the background, SS. Christopher and Peter Martyr. 1st chapel l., *Moretto*, SS. Paul and Anthony the Hermits. Many interesting Tombs were de-

stroyed when this Church was repaved. Outside the door (over which is a faded 15th-cent. *fresco of St. Augustine, by *Stefano da Zevio*) is a monument to *Marco* and *Pier Antonio Verita*, by *Sammiceli*, who also designed the Cloisters, now included within the Scuola Tecnica. The antiquary and historian Panvinio and Cardinal Noris were Austin friars in the convent of Sta. Eufemia, and Fracastoro was buried here.

***San Fermo Maggiore** (E. 6). This Church "affords the best detail of brickwork in all Italy."—*G. E. Street*. Its foundation may be traced as far back as 751, though the Crypt does not appear to have been built before 1065. It originally belonged to the monks of St. Benedict, passing to the Franciscan friars in the 13th cent. The rows of little arches are some of them trefoil-headed. The W. door is round-headed, with a profusion of ornamented mouldings. Above the four lancet windows with trefoil heads, is a smaller triple window, and a circular opening on each side of it. The building ends in a gable, whose cornice is loaded with ornament, with three pinnacles. I. of the principal entrance is the sarcophagus of Cangrande's physician, *Fracastoro*.

The interior is in a fine and bold Gothic style (1313-1332). The singular open Roof is of larch. In the Alighieri Chapel (S. transept) are two sarcophagi of the last members of the Dante family. They were erected by Francisco Alighieri, sixth in descent from the poet, to the memory of his brothers Pietro and Lodovico. The *Torello Saraina* Chapel (3rd rt.) was built by the historian of Verona of that name in 1523. Opening out of the N. aisle is a Chapel erected about the beginning of the 16th cent., by Giulio Battista, and Raimondo della Torre, to the memory of their father Girolamo and their brother Marc Antonio. Both father and son were professors at Padua, and enjoyed the highest reputation. The monument, a lofty altar-tomb, was decorated with

bronzes by *Andrea Riccio*, architect of Sta. Giustina at Padua. The few ornaments, bronze sphinxes, and portraits which remain, are of great beauty: the principal reliefs were carried off to Paris, where they are fixed into a door of painted wood at the Louvre; they have been replaced by copies.

Over the W. door is *Crucifixion, supposed to be earlier than the time of Cimabue. On the l. wall, above the Brenzoni tomb, *Vittore Pisanello*, Annunciation (1430). Adoration of the Magi, in a bad light. In the large chapel of the Sacrament l., is a very remarkable picture (1528) by **Carotto*; the Madonna with the Infant and St. Anna in the clouds, surrounded by angels. Below are SS. John Bapt., Peter, Roch, and Sebastian. The whole is painted with great power, the colouring rich, the execution solid. On the l. wall is a Pietà, by *Barca*. Left of the Choir, *Domenico Morone*, SS. Anthony of Padua, Biagio, and Nicholas. 3rd left, *Orbetto*, the Nativity. 1st left, *G. B. del Moro*, SS. Nicholas, Augustine, and Anthony the Hermit. 3rd rt., *Torbido*, Virgin and Child, with Raffael, Tobias, and St. Catharine. In the large chapel on the rt. is the tomb with recumbent effigy of Barnaba da Modena, who made the pulpit canopy. Outside the choir arch, frescoes of the Coronation and Adoration, by *Pisanello*. To the rt. of the Choir, *D. Brusasorci*, Crucifixion, with the Virgin, St. John, and the Magdalen. The Gothic PULPIT, with a marble canopy, by *Barnaba da Modena*, and frescoes of saints and prophets, by *Stefano da Zevio*, is remarkable. The Cloisters to the rt. of the Church are on a lower level. Here is a curious monument to *Antonio Pelacani* (Skin-the-dogs), who appropriately took to wife *Mabilia Pelavicini* (Skin-the-neighbours). He was a professor of Music, who died in 1327, and is represented teaching four pupils. The neglected Crypt, close by, has curious fragments of frescoes.

San Giorgio in Braida (A. 6), of very ancient foundation, was rebuilt in

1477. The interior, completed from the designs of *Sammicheli*, exhibits his talent and exuberant richness of fancy. The altar-piece by **Paolo Veronese*, a large vigorous Martyrdom of St. George, was finished by his pupils. The painter has represented himself on horseback to the rt. The picture is enclosed within a finely sculptured reredos, by *Brugnoli*, *Sammicheli*'s nephew. To the rt. in the choir is **Farinati*'s Miracle of the Loaves and Fishes, painted in 1603, at the age of 79. With many defects, this picture is a remarkable performance. The painter has introduced himself on horseback to the l. The Fall of the Manna, begun by *Felice Brusasorci*, was completed by *Ottini* and *Orbetto*, his pupils. 5th altar l., *Moretto*, the Virgin and Child, with SS. Catharine, Lucia, Cecilia, Agata, and Agnes (1540). 4th l., **Girolamo dai Libri*, the Virgin, SS. Zeno and Lorenzo Giustiniani. 3rd l., SS. Sebastian and Rocco, by *Carotto*. 1st l., *St. Ursula and ten Virgins, by the same painter. **Brusasorci*, the Virgin and Archangels, supposed to have been executed in rivalry of the preceding picture. Over the door, **Jacopo Tintoretto*, the Baptism in the Jordan; a fine work in bad preservation, copied in mosaic at S. Marco in Venice. On the Basins for holy water are bronze reliefs of St. John Bapt. and St. George. At the sides of the Organ, and opposite, is the Martyrdom of the Patron Saint, by *Romanino*, which once formed one painting. The Singing gallery on the rt. is well-carved in wood.

San Giovanni in Valle (B. 8) is principally remarkable for its crypt, which contains two early Christian *Tombs in white marble. On the l. is a large Sarcophagus with reliefs of uncertain subjects, which appear to represent the Woman of Samaria, Demoniac, Christ between SS. Peter and Andrew, the Issue of Blood, and the Kiss of Judas. Above, the Temptation of Eve, and Adam in Paradise. At the sides, two figures bring offerings of sheaves and a lamb, probably

symbolizing Cain and Abel; on the other side, Adam and Eve; on the face, St. Peter with the Cock. The two recumbent monks appear to have been added about 1495, when the tomb was discovered. The other Tomb represents two figures in relief, with Innocents at their feet. S. of the Church are scanty remains of a Cloister, with coupled shafts and round arches.

S. Lorenzo (C. 4), flanked by round brick turrets, is modernised within, but retains its ancient columns in the nave, and a gallery above the aisles. Over the high altar, Virgin and Child with SS. John Bapt., Laurence, and a bishop, by *Brusasorci*.

S. M. in Organo (C. 7), with an unfinished façade by *Sammicheli*, was built in 1481 upon the site of an ancient building called the *Organum*, of the time of the Lower Empire, which it is thought was either an arsenal or a prison.

The Church is chiefly celebrated for the **intarsiatura*, or inlaid wood-work of the Choir and Sacristy, by one of the greatest masters in this branch of art, *Fra Giovanni* (1499), an Olivetan monk, to which order this Church belonged. The small landscapes on the panels of the Stalls are by *Cavazzola* and *Brusasorci*. In the rt. transept is a large picture by *Guercino* of S. Francesca Romana. The fresco of the archangels Raphael and Gabriel, outside a Chapel in the rt. transept, is by *Morando*. In the Choir behind the altar is a beautifully carved walnut-tree **candelabrum*.

Outside the Choir arch, frescoes of the *Paschal Lamb and Manna, and the Ascension, by *Giolfino*. On the walls of the Choir, *Farinati*, St. Peter sinking in the Waters; St. Gregory feeding the Poor. End of l. aisle, *Domenico Brusasorci*, Resurrection of Lazarus; Pool of Bethesda, with Angels in the lunette above. In the SACRISTY are *Frescoes by *Francesco Morone* — half-figures of Olivetan monks in white dresses, on blue grounds, and lunettes with portraits of

Olivetani popes. On the wall is a portrait of Fra Giovanni da Verona, by *Morone*. The coloured landscapes below the intarsia work are by *Brusatorci*. Here also is a finely coloured painting by **Gir. dai Libri*—the Virgin and Child, with SS. Catharine and Stephen, unfortunately cut away at the margin; and a good St. Francis, by *Orbetto*. On the l. is an inscription to the memory of Coheth and Opha, two Anglo-Saxon kings (A.D. 714), who are supposed to have become monks, and are said to have assisted in erecting the celebrated Bewcastle Stone (see *Ferguson*, 'History of Cumberland,' p. 119). 4th chapel l., *Savoldo*, Virgin and Child, with SS. Peter, Bernardo Tolomeo, Zeno, and Paul; 3rd chapel, **Fr. Morone*, Virgin and Child, with SS. Augustine and Martin (1503). The *Campanile* was erected in 1533 by *Fra Giovanni*.

Beneath the Choir is a Crypt, with ancient Roman columns. In the Nave are some curious capitals. Several of the medallion portraits over the arches are attributed to *Torbido*.

S. M. della Scala (D. 5) has a portal in the cinquecento style, by *Fra Giocondo*. It was first founded by Cangrande. 4th altar l. is a fine Peruginesque Madonna, with SS. Jerome, Catharine, Lawrence, and Peter. To the rt. of it, tomb of *Scipione Maffei* (1755), the historian of Verona, perhaps the most able and judicious of Italian antiquaries, and also a dramatic poet of considerable merit. There is a good Gothic Tomb in a Chapel to the rt. of the high altar; and behind, in the Belfry chamber, are frescoes of the life of St. Anthony, by *Stefano da Zevio* or *Pisanello*.

SS. Nazaro e Celso (D. 8) was partially rebuilt in 1464, and mutilated, its arches having been reduced to three. On the organ-shutters, over the entrance door, is a Choir of Angels, painted by *Brusatorci*. **Paolo Farinati's* fresco of Adam and Eve is thought to be one of his best productions. The handsome chapel of *S.*

Biagio in the l. transept is Gothic, and covered with frescoes, some of which were painted by *Bart. Montagna*. The fine picture of St. Biagio and St. Sebastian, over the altar, with the Virgin and Child above, is by *Bonsignori*; the figures of the female saints, and especially of the patron saint holding an iron comb (the instrument of his martyrdom), are beautiful; the predella beneath, representing the martyrdom of several saints, is a good work by *Girolamo dai Libri*. On the W. wall, *Mocetto*, Virgin and Child, with SS. Biagio and Giuliana. In the rt. transept are panels by *Bart. Montagna*, representing SS. Nazaro and Celso, attired as cavaliers and looking like portraits, and SS. John Baptist and Benedict. At the 2nd altar l., is a picture somewhat in Bonifazio's manner of the Virgin and Child, with SS. John Bapt., Anthony the Hermit, Benedict, and Biagio, and a page. In the Sacristy, *Stefano da Zevio*, Pietà with SS. Benedict and Albert; *Montagna*, Dead Christ with Angels. In a private garden formerly belonging to the monastery is a small chapel, excavated in the side of an adjoining hill, with *frescoes* of various dates, badly preserved.

S. Paolo (E 7) has at the 3rd altar rt. a Holy Family, with St. Paul and two donors, by *Gir. dai Libri*; in the transept, to the l. of a copy from *Paolo Veronese*, the Virgin and Child, with SS. Anthony the Abbot and Mary Magd., by *Bonsignori*; and over the high altar, the **Virgin and Child*, with SS. Peter and Paul, by *Carotto*.

SS. Siro e Libera (B. 7), below Castel S. Pietro, reached by a flight of steps, has a projecting porch with frescoes of the Patron Saints in the lunette. It is one of the most ancient Churches in Verona.

Santo Stefano (A. 7), founded in the 11th cent., but disfigured by alterations, has a good octagon tower. 20 Bishops of Verona are buried here; and it is probable that this was the original Cathedral. There is a marble

throne for the bishop still existing. The crypt may, perhaps, date from the 7th cent., having every mark of early Christian antiquity. On the rt., descending to it, is an ancient Statue of St. Peter. **PAINTINGS.**—In the rt. transept, **Carotto*, the Virgin between SS. Andrew and Peter. To the rt. of the high altar, *Giolfino*, the Virgin and Child, with SS. Placida, Mauro, and Simplicio. Over a door on the rt., *Dom. Brusasorci*, a fresco: St. Stephen preceded by the Holy Innocents: close to it are remains of a fresco of the 14th cent. To the l. of the high altar, *Brusasorci*, Adoration of the Magi. Chapel on the rt., *Farinati*, Massacre of the Innocents. **Orbetto*, the Forty Martyrs.

San Tommaso Cantuariense (D. 7) was assigned to Thomas à Becket by Tebaldo, bishop of Verona, in 1316. The front is of the 15th cent.; the principal doorway is good. In front of the Sammiccheli Altar, 2nd rt., is buried the architect, *Michele Sammiccheli* (1484–1554). His bust is on a monument to the rt. Paintings: at the high altar, *Felice Brusasorci*, Virgin and Child, with St. Catharine, SS. Thomas à Becket, Francis, Cyril, Bernard, and John Bapt.—3rd left, *Farinati*, Virgin and Child, with SS. Alberto and Jerome. In the sacristy is a good old Copy of Raffael's Virgin and Children in the Vienna Gallery.

***SAN ZENONE** (B. 2) is the most interesting example in Verona of the ecclesiastical architecture of the middle ages, and has undergone little change. (Intelligent sacristan.)

This Church (1138–1178) stands on the site of an earlier one built in the 9th cent. The plan is a Latin basilica, without transepts: the style is Lombard. The front is of marble: the sides are constructed with alternate layers of marble and brick. In the front is one of the earliest wheel-of-fortune windows. It was executed by *Briolotus*, who also made the Font. Its allegorical meaning is here made sufficiently clear by the King at the top of the wheel, the prostrate

wretch at the bottom, and the verses both within and without, by which Fortune addresses the beholders.

The portal is a rich specimen of Italian work in the 12th cent. The figures are rudely sculptured; but the arabesques, which enrich the divisions of the different compartments, are beautifully designed, and not badly executed. The rude relief over the door is supposed to represent a deputation sent to San Zeno by the Emperor Gallienus. Just within the gable of the porch is a hand with two fingers extended in the act of benediction. On the flanks of the portal, rt., the history of Adam and Eve; l., the principal events in the life of our Saviour, explained in leonine verses in short epigraphs. The attitude of the perplexed St. Joseph, on the central pilaster left of the door, is marvelously dramatic. With these scenes are blended, as usual, subjects taken from ordinary life, and illustrating the manners of the times; and below the first series is a hunting episode, popularly called the Chase of Theodoric, in which the Emperor is riding headlong to the devil. The feet of the hunter, who is in Roman costume, are placed in stirrups; and this, according to Maffei, is the most ancient piece of sculpture in which they are exhibited. The pillars of the portal, as usual, rest on the backs of animals—lions of red marble, symbolical of the vigilance and strength of the Church. Round the arch of the portal are representations of the months, beginning with March. The bronze doors, of the 9th cent., are very curious, consisting of 48 plates, fixed on a pinewood frame; the reliefs on them represent, in the rudest style of art, Scriptural subjects, and are perhaps amongst the earliest specimens, as they are amongst the rudest, of Christian sculpture.

The lofty Nave is entered by 10 descending steps, and is striking from its proportions and elevation. It is divided from the aisles, which are low, by alternate pillars and piers supporting semicircular arches in pairs. From the piers ascend ribs, in the

form of rude Doric pilasters, to support the roof; the two on the W. support a direct arch across the nave, and the arrangement is not calculated to support any vaulting. At the 1st altar rt. is a Virgin and Child, with SS. Zeno, James, Anna, Christopher, and Sebastian, by *Torbido*. Notice the curiously sculptured red marble capitals of the 3rd columns rt. and l. The Roof of larch is curious and elaborate, painted in faint colours. The clerestory windows are small round-headed lancets.

On the rt. of the entrance door is an octagonal font of 1069, and behind it a 14th-cent. fresco of St. Benedict.

Opposite, on the N. side, is the *Coppa di San Zenone*, a vase formed out of a single block of red porphyry, the outer diameter of which is 13 ft. 14 in., the inner 8 ft. 8 in.; and the pedestal is formed out of another mass of the same material. It is of high antiquity, and, according to the legend, was brought by the fiend from Syria, at the behest of the bishop. It originally stood outside, and Maffei supposes it to have been intended for washing the feet of the pilgrims before entering the sacred edifice. Near it is a fine Gothic Crucifix, by *Altichieri*.

Many of the altars are adorned with pillars, taken, probably, from some more ancient edifice. In the 2nd rt., the columns are composed of four smaller shafts fastened in a kind of knot, and resting on a winged bull and lion. On the top of the central arch which supports the front of the Chancel is a relief of two cocks carrying a fox dangling from a pole, considered as symbolical of vigilance overcoming craft. On the Chancel screen are rude statues of Christ and the Apostles, of the 14th cent. The raised Chancel is reached by a double flight of handsome steps, as in some of the ancient basilicas: the Choir or tribune which terminates it is in the Pointed style, and covered with frescoes; but all this was rebuilt in the 15th cent.

On the rt. of the Choir is a marble Statue of San Zeno, with staff and fishing-rod, sitting in a chair and

giving his benediction (9th cent.). The fish is of silvered wood. San Zeno is the patron of Verona; he became its bishop in A.D. 362, in the reign of Julian the Apostate. He was an African by birth; and the painted figure represents him as brown as a mulatto, though not with a negro physiognomy. On the opposite side is St. Proculus, executed in 1392. A Roman inscription of Augusta Atilia Valeria, on the lowest step leading to the altar, is one of the few early Christian ones which formerly abounded in this city. Several frescoes have been recovered from the whitewash, the most interesting of which is that over an arch to the rt. of the raised Choir, representing a Procession of devotees to the Throne of the Virgin and Child (*P. P. Cappello*, 1397). To the rt. of the high altar is a fine picture by **Mantegna* in a handsome frame—"a masterpiece as to the whole feeling and capacity of the school."—*Cic.* It consisted originally of six compartments, which were all carried to Paris; only three have been restored, but these the most important. In the centre is the Virgin with the Infant Christ and eight Angels; rich architectural designs and festoons of fruit surround the composition; below, on the l., are SS. Peter, Paul, John Evan., and Augustine; on the rt., SS. Benedict, Laurence, Gregory, and John Bapt. Beneath is a copy of the original Predella.

The spacious **crypt*, reached by a double flight of steps, has a semi-circular groined roof supported by 48 pillars, with capitals of various forms, the main piers on each side of the Choir being continued downwards through it. In its recesses are dispersed numerous fragments of ancient frescoes and reliefs. On the l., at the last altar, are the tombs of Eupreprius and Cricinus, with Statues of the Saints and St. John Evan.; opposite, those of SS. Proculus and Agabius, all bishops of Verona, with their Statues and that of St. John Bapt. On the l. at the entrance, is the plain stone sarcophagus containing the bones of

St. Zeno, discovered in 1839. On the rt. under a window, is a remarkable sarcophagus, perhaps of the 9th cent., serving as an altar with sculptures on three sides. At the extreme E. end is a new bronze Tomb of S. ZENO (1889), surrounded by a wrought-iron railing, made by order of Ubertino when Prior in 1362.

The *Cloisters, restored in 1123, consist of brick arches, pointed on the E. and W. sides, circular on the two others. The coupled columns of red marble are united by a little appendage of the same substance at the neck and base. On the N. side is a projection, sustained by double columns of different diameters, those at the corners being more massive. It served as a lavatory, and formerly contained a large basin for the monks to wash before entering the refectory. The cloister contains many tombs, some of which have been brought from suppressed churches. At the S.E. angle is the canopied tomb of *Giuseppe della Scala*, of whom Dante speaks, and at its foot that of *Ubertino della Scala*, superior of the Benedictines, and prior of this monastery.

Close by is a Chapel, resembling that which opens out of the Cathedral Cloister, with groined semicircular arches, supported on four pillars, all unlike, dividing it into nine equal squares.

The detached *Campanile to the S. is one of the most beautiful edifices of its kind, and one of the finest objects in the varied landscape about Verona. Begun by Abbot Albericus in 1045, it was completed in 1178, and is built of alternate zones of brick and marble. It has a double gallery of Lombard arches, crowned by a low conical spire and four turrets.

The adjoining disused Cemetery, from which the campanile is best seen, contains an ancient and singular monument. Descending by a flight of steps, at the bottom stands a mediæval sarcophagus. Over the

entrance is an inscription, appropriating it to Pepin, King of Italy, the son of Charlemagne, who died at Milan, A.D. 810. The urn is remarkable, and evidently belonged to some person of distinction; but the inscription is modern, and was put up by a priest in the course of the last cent. The water found in the tomb, caused by the percolation of the rain, is thought by the lower orders to possess medicinal virtues.

At the N.W. corner of San Zenone stands a brick Tower, asserted to have formed part of the palace of Pepin. The forked battlements are said to have been the originals from which later builders derived the idea.

PRIVATE MANSIONS.

“Sammicheli’s most admired works are at Verona; the general style of composition, very different from that of the palaces of Florence and Rome, is marked by the use of a basement of rustic work, wherefrom an order rises, often with arched windows, in which he greatly delighted, and these were connected with the order after the manner of an arcade, the whole being crowned with the proper entablature. The façade of the *Pal. Pompei* (containing the Museum) is a good example.”—*Gwilt*.

Palazzo *Bevilacqua, in the Corso, is a beautiful fragment of an unfinished design. It is in a neglected state. It may be distinguished by a row of seven busts over the door and windows of the ground-floor, and by the spirally fluted columns between the windows over the continuous balcony.

Palazzo *Canossa, by *Sammicheli*, also in the Corso, distinguished by a row of statues on the roof balustrading. This palace, belonging to one of the most influential families of Verona, was begun in 1527, by Lodovico da Canossa, Bishop of Bayeux, in France. His armorial bearings are on the front. It was not completed till 1560. It contains paintings by *Brusasorei*,

Farinati, *Orbetto*, *Giolfino*, and *Pisanello*. There are frescoes by *Tiepolo* in the great hall, and a ceiling charmingly painted in grotesque, on the ground-floor. Good view over the Adige. On the palace next to this are some curious picturesque chimneys.

Palazzo Portalupi, also in the Corso, with an Ionic front, of the 18th cent. There is a row of statues in the attic, and a handsome staircase in the vestibule.

Palazzo *Maffei (now *Trezza*), in the Piazza delle Erbe, built in 1668, was once the residence of the patrician family of which the historian of Verona was a member. Its style is very effective, and the construction of the staircase remarkably bold. There is here a good statue of Serapis.

Palazzo Giusti, on the declivity of the hill overlooking the Adige, has remains of a front painted by *P. Farinati*. The beautiful *Gardens, open to strangers (small fee), are planted with cypresses, some of great age. From a high terrace there is a very fine View over the city, and over a far-stretching landscape in which Mantua may be seen against the horizon, and a little to the rt. the tower of Solferino.

Palazzo degli Emilii, near S. Anastasia. Only remarkable as the lodging-place of Napoleon on 1st June, 1796, after his victories at Montenotte and Mondovì.

Palazzo Miniscalchi.—The exterior is painted in fresco by *Tullio d'India* and *Aleprandi*. Amongst other subjects is the Feast of Damocles.

Palazzo Catarinetti, at the corner of Via S. Eufemia and S. Egidio, has a curious 16th-cent. balcony.

Palazzo Guastaverza, or *Sparavieri*, in the Piazza Vittorio Emanuele, a graceful production of *Sammicheli* with good rustic work, is now a Caffè. The *Società Letteraria* has a good

Reading Room and Library on the first floor.

Palazzo Gazzola.—An extensive collection of Monte Bolca fossil fishes, and other geological specimens.

THEATRES.

Teatro Filarmonico (20, D. 4), rebuilt in 1749, after a fire, is open during the autumn for operas, and during the Carnival for operas and ballets.

Teatro Nuovo, built in 1846, W. of the Post Office (C. 6).

Tomb of Juliet.—Verona and Shakespeare are, of course, associated in the mind. The *Montecchi* (Montagues) belonged to the Ghibellines; and as they joined with the *Cappelletti* in expelling Azzo da Ferrara (some short time previous to 1207), it is probable that both were of the same party. The laconic mention of their families, which Dante places in the mouth of Sordello, proves their celebrity:—

Vieni a veder Montecchi e Cappelletti
Monaldi e Filippeschi, uom senza cura,
Color già tristi, e costor con sospetti.
Purgatorio, v. 107.

Come, see the Capulets and Montagues,—
Monaldi—Filippeschi, reckless one!
These now in fear—already wretched those.
WRIGHT'S *Dante*.

The tragic history of Romeo and Juliet cannot be traced in any written document earlier than the time of Luigi da Porto, a novelist of the 16th cent. The *Casa de' Cappelletti*, now *Osteria del Cappello*, an inn for vetturini, in the Via Cappello, is an old brick house, with a balcony and picturesque rounded windows; inside the courtyard is engraved on the keystone something like a cardinal's hat, the armorial bearing of the Capulets. The Tomb certainly was shown in the last cent., before Shakespeare was generally known to the Italians, but it has long since been destroyed. The present one—in the garden of the *Orfanotrofio*, entered (small fee) from the *Vicolo Frances-*

chine (F. 5), is of red Verona marble, and before it was promoted to its present honour, was used as a washing-trough.

At the E. end of the Ponte Umberto (C. 6) is a House painted on the outside with allegorical frescoes, and good groups of Children.

The Public Cemetery (F. G. 67), designed by *Barbieri*, is in the form of a large square surrounded by arcades, with vaults and several good modern monuments by *Ferrari*, *Fracaroli*, and *Spazzi*. The poorer classes are interred in the centre.

EXCURSIONS.

The circuit of the Fortifications from Porta Vescovo to (1 hr.) Porta S. Giorgio is strongly recommended. There is a good carriage-road, though in places one should take by preference the footpath along the turf on the edge of the ditch. The *view is magnificent, especially towards sunset, embracing the Tyrolean Alps, the Euganean Hills, the windings of the Adige, and the boundless expanse of the Lombard plain.

San Michele, where the architect *Sammicheli* was born (1484), is about 2 m. E. of the *Porta Vescovo*. Here is the fine Church of the *Madonna di Campagna*, built by the architect. The Steam Tramway to (26 m.) *Cologna* (Rte. 75) passes through the village.

Towards the N., the *Val Policella* is filled with villas, the summer residences of the rich Veronese. The former is justly celebrated for its excellent wine. It is best reached from the *Porta S. Giorgio* (A. 5) by a local Rly., which runs N.W. in 2 hrs. to *Caprino* (p. 217), passing (10 m.)

Gargagnago, where *Dante* is said to have composed his *Purgatorio*, and where he possessed a villa, which afterwards passed into the *Serego*

Alighieri family. It is in a wild and picturesque situation.

Near *Sanf Ambrogio*, about 2 m. further, are quarries from whence much of the red marble of Verona is obtained. The workmen are remarkable for their cleverness in sculpture, which art, as at *Como*, they follow from father to son.

San Giorgio, 1½ m. N.E., stands upon a lofty hill, apparently easy of ascent, but in fact very difficult, whence it has the name of *Inganna poltrone* (Cheat the lazy). Here is a good Lombard Church, where columns and inscriptions of *Liutprand* were found. At (15 m.) *Domegliarà* (p. 222) the main line is crossed, and our Rly. ascends to (27 m.) *Caprino*.

Due N. of Verona a road passes up the *Val Pantena*, through pleasant villages, towards the *Monti Lessini*.

Near (4 m.) *Quinto* is the sanctuary of *S. M. delle Stelle*, with a very curious *Roman Crypt, which Italian antiquaries have supposed to be a cave dedicated to *Mercurius Trophonius* (a creation of their own). In 1187 it was consecrated by Pope Urban III. A heathen altar or Roman sarcophagus, now in the crypt, may have been brought from its vicinity. The floors exhibits the remains of a beautiful mosaic; a stream of very pure and limpid water, which still flows into the crypt in the original Roman conduit, and the remains of other Roman constructions adjoining, lead to the supposition that the cave was originally a Bath.

7 m. *Grezzana* (600 ft.), chief village of the Valley. Near it is the *Villa Cuzzano*, a good and unaltered specimen of an old Italian mansion, containing frescoes by *Paolo Veronese*. On the limestone N. of *Grezzana* grows the very rare *Campanula petræa* (Ball).

8 m. further, in a deep ravine, is the *Ponte di Veja*, a natural arch, beneath which rushes a cascade. The span of the arch is about 150 ft.; the breadth varies from 10 to 15 ft. Just beyond it is the village of *Sanf Anna*, in a secluded spot.

The highest summit of the Monti Lessini group is *Monte Tomba* (6485 ft.), rising immediately S. of Ala. The district around it is locally called *Podestaria*.

ROUTE 74.

BRESCIA TO RIVA, BY THE LAGO D' IDRO.
—STEAM TRAMWAY AND CARRIAGE-ROAD.

69 miles in 15 hrs.

Brescia	} Steam Tramway	{ hr. min.	
Tormini			2 10
Vestone			3 30
Vestone			
Anfo	} Diligence	{	1 30
Darzo-Storo			3 0
Storo	} Diligence . . .	{	4 30
Ledro			8 0
Riva			

Tramway Terminus at Brescia near Porta Venezia. The road ascends E. to (6 m.) *Rezzato*, and then turns N.E. 12 m. from Brescia, on a hill to the left, is

Paitone, in the Pilgrimage Church of which is a celebrated and *beautiful picture by *Moretto*, representing an appearance of the Madonna to a peasant boy. The Chiese is crossed at

15 m. *Gavardo*, near which beautiful views are enjoyed over the Lago di Garda. At

18 m. *Tormini* a branch line strikes E. to (3 m.) *Salò* on the Lake (Rte. 72). Our road continues N.E. for 3 m., and then curves abruptly W., ascending the Val Sabbia through *Vobarno* and *Sabbio*, and thence N. to

27 m. *Barghe*, passing a fine Castle in ruins, and the picturesque village of

29 m. *Nozza*. The road now turns N.E. to

30 m. *Vestone* (1400), the chief place in the valley (975 ft.), where

the Tramway ends. The carriage-road continues N.E. through beautiful scenery to

34 m. *Lavenone*, a picturesque village, at the opening of a gorge where the Chiese tumbles over rocks of argillaceous schist. Here the valley opens, and the road curves W. to the

36 m. *Lago d' Idro* (965 ft.), a charming sub-Alpine lake, 7 m. long, and less than a mile in width. On the opposite bank is the village of *Idro*.

39 m. *Anfo*, a cluster of picturesque old houses. A mile further, on a projecting mass of rock, is the Castle of *Rocca d'Anfo*, assaulted with much loss by Garibaldi in 1866, and evacuated by the Austrians the same night. 3 m. beyond the *Rocca*, a good road ascends l. in curves, commanding splendid views, to (4 m.) *Bagolino*, a charming and easy 2 days' walk from *Lovere* (S. Germany, Rtes. 393, 394). Our road skirts the lake and quits it before reaching

45 m. *Ponte di Caffaro*, in the broad valley of the Chiese (Austrian frontier and Custom House). S.E. rises *Bondone*, romantically perched on the summit of a steep rock, nearly 1000 ft. above the water. The *Cima Spessa* (5950 ft.), easily ascended from *Lodrone* in 4 hrs., affords a fine view, and a path leading S.E. from it, and crosses the ridge of Mte. Tombea to *Magasa* in *Val Vestino*. (See below.)

46 m. *Lodrone* (1285 ft.).

After passing (45 m.) *Darzo* the road branches off rt. and crosses the Chiese to

51 m. *Storo*, at the mouth of the narrow *Val Ampola*.

[The road N. up the valley of the Chiese leads into the romantic scenery of the *Giudicaria* and the Dolomites of the Brenta Alta in *Val Rendena* (see Rte. 382, *Handbook for S. Germany*).]

Our road ascends a limestone cleft to

52 m. **Fort Ampola**, a ruined stronghold that delayed the Garibaldians several days in 1866.

[Here the *Val Lorina* enters from the S., a wild and deep glen, the path leading along the bottom, and finally ascending to a ridge (3420 ft.) between the Cima della Guardia and *Mte. Tombea* (6800 ft.), the N. face of which especially is remarkable for many rare plants. The descent crosses the S. face of *Mte. Tombea* to *Magasa* in *Val Vestino*, the upper part of a valley which lower down is called *Val Toscolano*: scenery rather tame. It issues on the Lake of Garda at the village of *Toscolano* (Rte. 72).] An ascent between steep walls of limestone leads to the

56 m. **Summit** of the pass, marked by a small pool, succeeded by marshy ground. Further on, the wide basin of the *Val di Ledro* opens to view, and the road descends gently to

60 m. **Bezzecca**. Here was fought the last action between the Garibaldians and Austrians in 1866.

61 m. **Pieve di Ledro** (2185 ft.), close to the charming

Lago di Ledro. The lake is of irregular shape, and about 2 m. long. It is surrounded by sloping meadows and wooded hills, with higher mountains in the background. After passing it, the road descends rapidly by the stream of the *Ponale*, which finally flings itself by a cascade into the Lake of Garda. At a point 700 ft. above the waters of the lake the wonderful ***Cornice Road** turns l., and is carried for 2 m. along the face of a tremendous precipice, commanding splendid views, to

69 m. **Riva** (Rte. 72).

ROUTE 75.

VERONA TO VENICE, BY VICENZA AND PADUA.

Miles.	Stations.	Routes.
	Verona (P. Vescovo)	
		53, 84
4	S. Martino	
8	Caldiero	
9	Bagni di Caldiero	
13	San Bonifacio	
17	Lonigo	
20	Montebello	
26	Tavernelle	
30	Vicenza.	76, 77, 88
35	Lerino	
40	Poiana	
49	Padua . . .	79, 95
52	Ponte di Brenta	
58	Dolo	
61	Marano	
66	Mestre . .	82, 83, 95
72	Venice	

Verona is described in Rte. 73.

From the *Porta Vescovo* Stat. the line skirts on the l. the last spurs of the Alps, picturesque hills, with many villages and Scaligerian castles on them. Looking back on the city, the view of Verona, with its mediæval walls, and its heights crowned by the modern fortifications, is beautiful. As far as *San Bonifacio* the Steam Tramway for Cologne runs nearly parallel with our line on the rt. $1\frac{1}{4}$ m. l. is passed the village of *San Michele*, where the architect *Michele Sammicheli* was born in 1484. Here was a very ancient monastery, which afterwards became a convent of Benedictine nuns, where *Aligheria*, *Gemma*, and *Lucia*, granddaughters of Dante, the children of his son Pietro, took the veil, the last having been abbess in 1402. The family of Dante became extinct in the male line in 1558, the last descendant who bore that great name then holding a municipal office in Verona.

Immediately beyond S. Michele is the ***Church of the Madonna di Campagna**, designed by *Sammicheli*, a circular building with a Tuscan colonnade, crowned by a cupola of great beauty and originality. The contri-

vances of the vaulting, the winding staircase, and other portions of the fabric, show great ingenuity. Within are some good paintings by *Brusaporci* and *Farinati*; by the latter a Nativity. Before the altar is interred *Davila* the historian: he was assassinated close to the Church.

On the other side of the Adige is the *Lazaretto*, built in 1591, for which *Sammicheli* gave the designs. It is a parallelogram of about 700 ft. by 300, containing 150 cells. In the centre is a graceful circular chapel of marble. The building is now used as a powder-magazine.

About 3 m. from San Michele, on the l., is the village of *Montorio*, remarkable for its well-preserved Scaligerian defences.

4 m. **San Martino**, where is the handsome *Villa Musella*.

8 m. **Caldiero**, anciently *Caldiarium*, from its sulphureous thermal springs, still much frequented. In the season trains stop at the Stat. of the **Baths**, a mile further. They were built or repaired by Petronius Probus A.U.C. 753 (the first year of the Christian era), and dedicated to Juno. The buildings stood and continued in use until 1240, when they were destroyed by Ezzelino da Romano; but the Venetian republic, more than two centuries afterwards (1483-1500), directed the building of a new bath-house.

At *Caldiero*, and on the heights of Cotagnole near it, the Austrians took up a position, towards the beginning of November, 1796, where, on the 11th of the month, they were assailed by Napoleon, whom after an obstinate struggle they defeated. Napoleon then retreated to Verona, which he quitted suddenly two days afterwards with all his disposable forces; and by a rapid march along the rt. bank of the Adige, crossed that river at Ronco, a movement which was followed by his brilliant victory of Arcòle.

From *Caldiero*, a branch of the Tramway crosses our line, and runs N. in an hour to *Tregnano*, passing

(4 m.) *Illasi*, where is a handsome Villa of Count Pompei, surrounded by beautiful park-like grounds. The ancient *Castle of the family commands an extensive view. From *Tregnano* (1090 ft.), a road follows the stream N. to (5 m.) *Badia Calavena*, whence the traveller may reach the basaltic rocks of Vestena, or Monte Bolca (Rte. 80).

After leaving *Caldiero*, the picturesque town of *Soave*, on the declivity of a hill, is passed on the left. The modern town is in the plain, but the mediæval walls, which are well preserved, with their square towers, are seen converging to the summit of the eminence, terminated by the ancient Castle—the general disposition of all the fortresses in the hilly region of this part of Italy. Further on is

Villanuova, with campanile formed out of an ancient feudal tower, formerly part of the castle of the noble family of San Bonifacio, by whom the place was founded. The altar has a good relief in the style of the 13th cent., and the capitals of several of the columns seem to have belonged to some early Christian structure. The village on an eminence to the l. is *Monforte*.

13 m. **San Bonifacio**, on the l. bank of the Alpone (Rte. 80). Steam Tramway to *Lonigo*. 3 m. S. is **Arcòle**.

It was near this point that Napoleon, after his check at *Caldiero*, determined to assail the Austrians in flank; and he therefore stationed his army in the low grounds which extend from this village to the Adige. He thought, with reason, that, on the narrow causeways which traversed these marshes, the superiority of numbers on the part of the enemy would be unavailing, and everything would depend on the resolution of the heads of columns. The position which he had chosen was singularly well adapted for the purpose he had in view. Three roads branch off from Ronco; one, following the l. bank of the Adige, ascends that river to Verona; one, in the centre, leads straight to Arcòle, by a stone bridge over the little stream of the Alpone; the third, on the rt., follows

the descending course of the Adige to Albaredo. Three columns were moved forward on these roads: that on the l. was destined to approach Verona; that in the centre to attack the flank of the Austrian position by the village of Arcole; that on the rt. to cut off their retreat. At daybreak on the 15th, Masséna advanced on the first road as far as a small eminence, which brought him in sight of the steeples of Verona, and removed all anxiety in that quarter. Augereau, with the division in the centre, pushed, without being perceived, as far as the bridge of Arcole; but his advanced guard was there met by three battalions of Croats, by whom the French were driven back. The Austrians despatched by Alvinzi passed through Arcole, crossed the bridge, and attacked the corps of Augereau; but they also were repulsed, and followed to the bridge by the victorious French. There commenced a desperate struggle; the republican column advanced with the utmost intrepidity, but they were received with so tremendous a fire that they staggered and fell back. Napoleon, deeming the possession of Arcole indispensable, not only to his future operations, but to the safety of his own army, put himself with his generals at the head of the column, seized a standard, advanced without shrinking through a tempest of shot, and planted it on the middle of the bridge; but the fire there became so violent that his grenadiers hesitated, and, seizing the general in their arms, bore him back amidst a cloud of smoke, the dead, and the dying. The Austrians instantly rushed over the bridge, and pushed the crowd of fugitives into the marsh, where Napoleon lay up to the middle in water, while the enemy's soldiers for a minute surrounded him on all sides. The French grenadiers soon perceived that their commander was left behind: the cry ran through their ranks, "Forward, to save the general!" and, returning to the charge, they drove back the Austrians, and extricated Napoleon from his perilous situation. During this terrible strife, Lannes received three wounds. His aide-de-camp, Meuron, was killed by his side when covering his general with his body, and almost all his personal staff were badly wounded.

The battle continued with various fluctuations through the 16th and 17th, when both parties advanced, with di-

minished numbers but undecaying fury. They met in the middle of the dikes, and fought with the utmost animosity. Towards noon, however, Napoleon, perceiving that the enemy were exhausted by fatigue, while his own soldiers were comparatively fresh, deemed the moment for decisive action arrived, and, ordering a general charge of all his forces, cleared them of the enemy, and formed his troops in order of battle at their extremity, having the rt. towards Legnago. By the orders of Napoleon the garrison of Legnago issued forth to take the enemy in the rear; while a body of trumpeters was sent, under cover of the willows, to their extreme l. flank, with orders to sound a charge as soon as the action was fully engaged along the whole line. These measures were completely successful. The Austrian commander, hearing a cannonade in his rear, and the trumpets of a whole division of cavalry in his flank, ordered a retreat, and, after a desperate struggle of three days, yielded the victory to his enemies.

An obelisk was erected near the bridge of Arcole in commemoration of the victory, but it has been mutilated and disfigured.

17 m. **Lonigo** Stat., 3 m. from the town, which lies on the rt. The handsome Romanesque Church with twin spires is modern. Steam Tramway to (6 m. S.) *Cologna*.

20 m. **Montebello** lies at the base of a hill to the l., on the summit of which are ruins of a mediæval stronghold, and a large modern Villa of Count Arrighi; on the right is the wooded volcanic group of Monti Berici. There are several handsome villas here. The two Castles of *Montecchio* now come into view; and on the opposite side of the valley which leads towards Vicenza, the Castle of *Brendola*, on the slopes of Monti Berici. The castles of Montecchio were strongholds of the family of that name, rendered celebrated by Shakspeare as the rivals of the Capulets. Fine view across the plain to a deep bay amongst the hills terminated by the Venetian Alps.

26 m. **Tavernelle**, in a rich plain between Montecchio and Monti Berici.

30 m. **Vicenza** Junct. (28,000). the ancient *Vicentia*.

REFERENCES TO PLAN.

- | | | | |
|----|---|---|---------------------------------|
| 1 | D | 3 | Duomo. |
| 2 | C | 4 | S. Corona. |
| 3 | C | 2 | S. Lorenzo. |
| 4 | C | 3 | S. Stefano. |
| 5 | D | 2 | S. Filippo. |
| 6 | C | 5 | S. Pietro. |
| 7 | B | 4 | S. Maria in Araceli. |
| 8 | B | 2 | S. Marco. |
| 9 | E | 1 | S. Felice e Fortunato. |
| 10 | C | 3 | Pal. Porto Colleoni. |
| 11 | D | 3 | Pal. Porto Barbarano. |
| 12 | C | 4 | Pal. Chiericati (Museo Civico). |
| 13 | D | 3 | Pal. Valmarana. |
| 14 | D | 3 | Pal. Prefettizio. |
| 15 | D | 4 | Basilica (Pal. del Consiglio). |
| 16 | D | 3 | Pal. Tiene. |
| 17 | D | 2 | Pal. Giulio Porta. |
| 18 | C | 4 | Casa di Palladio. |
| 19 | E | 3 | Teatro Eretenio. |
| 20 | C | 4 | Teatro Olimpico. |
| 21 | D | 3 | Post Office. |

HOTEL.

- a D 2 Albergo di Roma.

VICENZA is beautifully situated at the foot of Monti Berici. The outskirts have been planted with trees, affording shady promenades. The rapid *Bacchiglione*, which runs through the city, and is joined within its walls by the *Retrone*, though small, sometimes does much mischief. Eight bridges cross these rivers, one of which, that of **San Michele* (D. E. 3, 4), a bold single arch, is attributed to *Palladio*. Of Roman remains, little has been discovered beyond portions of a theatre. Nor are there many structures of the middle ages, owing to the influence of *Palladio* (1518–1580) in this his native town, and of those architects who more or less followed his school.

Palladio's buildings at *Vicenza* are in general very beautiful; but most of them are at present in a very forlorn condition. The fronts, and even the columns are of brick, the entablatures of wood, and the stucco, with which both have been covered, is peeling off.

Palladio was succeeded by *Scamozzi*, also a *Vicentine* (1552–1616). His style, formed by the example of *Palladio*, may be studied best at *Venice*, though some good specimens of his

talents are to be found in his native city.

IMPORTANT SIGHTS.

Cathedral; Piazza dei Signori, with the **Palazzo della Ragione*, &c.; Casa *Pigafetta*; **Palazzo Chiericati*, with the **Pinacoteca*; **Teatro Olimpico*; Casa di *Palladio*; Sta. Corona; S. Stefano; Palazzo Tiene; San Lorenzo; Palazzo Porto Barbarano; Madonna del **Monte*; Rotonda di *Palladio*.

In the Piazza dei Signori are the two columns which the Venetians used to erect in all the cities of their dominion, in imitation of those in the Piazza di San Marco. The lofty and slender *Torre dell' Orologio* is 270 ft. in height, though only 23 ft. wide; the range of shields on it are those of the ancient magistrates.

The **Basilica*, which encloses the Gothic *Palazzo della Ragione*, is surrounded with open galleries in two tiers, Doric below, Ionic above, by *Palladio*, commenced in 1560. The great hall on the first floor has a beautiful wooden roof. The STATUE of *Palladio*, by the Roman sculptor *Gajassi*, in the Piazza, was given (1859) by a patriotic Venetian nobleman, Conte Bressan.

The Tribunale, forming the continuation of the Basilica into the neighbouring Piazza della Biadina, is partly from the designs of *Scamozzi*; it now contains the municipal offices and the law-courts. The *Torre dell' Orologio* is connected with it.

The Palazzo Prefettizio, opposite the Basilica, was designed also by *Palladio*, but, being at Rome when it was in the course of construction, it is said that those who had the direction of the work departed from his designs. It is Corinthian, rich and fanciful. The front towards the E. is a Roman triumphal arch; *Palladio* carved his



name over the sculptured keystone. In the *Sala Bernardo*, so called from Battista Bernardo, governor of the city at the time of the erection of the palace, are good paintings by *Fassolo*; the subjects are taken from Roman history. The adjacent building is the *Monte di Pietà*.

CHURCHES.

The **Duomo** (1235-1467) is Gothic, with a curious mixture of styles in the W. front. The nave is nearly 60 ft. wide; the roof appears low. The broad flight of steps leading up to the choir has a good effect. In the 4th chapel l. are some ancient frescoes representing the Martyrdom of Sta. Montana, much restored; on the opposite wall, six Passion scenes. Over the altar, Virgin and Child with the Magdalene and S. Lucia, by *Montagna*; in the lunette above, the Saviour with SS. Sebastian and John Bapt. In the 5th chapel rt. is a curious painting of the Virgin and saints, by *Lorenzo* (1366), in 31 compartments, on gold ground: Death and Assumption of the Virgin, Crucifixion above, and half-length Saints at the sides and on the predella. On the wall, frescoes attributed to *Mantegna*. The choir was erected in 1574. The Council of Trent held some of its meetings here. Outside, on the E. wall of the S. aisle, is a good Gothic Tomb, with Statue of Bp. Giov. Cacciafronte.

S. of the Cathedral is a small *Church*, a well-proportioned specimen of late Renaissance (1596).

In the Piazza is a Statue of Victor Emanuel, by *Benvenuti*. W. of the Cathedral is the **Bishop's Palace** (*Vescovado*), in the Court of which are five good arches, adorned with arabesques (N. side). Further N., in the Corso, is the **Palazzo Loschi**, containing a much restored painting of Christ bearing the Cross, by *Giorgione*.

San Lorenzo, an elegant Gothic edifice, having for a long time been desecrated, has been restored. The front is divided by 7 high pointed

arches, in the centre of which is a recessed marble doorway, having on either side canopied tombs of the 14th cent. The interior contains several monuments, many of which have been removed here from desecrated churches. Immediately on the l. of the entrance is the tomb of *Vincenzo Seamozzi* (1516), with his bust; and beyond it the red sepulchral tablet of *Bartolommeo Montagna* (1572). Next, slab-tomb of *Giov. Ant. Fasoli*, pupil of Paolo Veronese; then a monument to Leonardo Porto in the form of an Ionic portico, having his urn in the centre, and those of two members of his family beneath. The tomb of Isabella Allidossi consists of a cinquecento urn. On the wall beyond is the slab-tomb that formerly covered the grave of the celebrated Giovanni Giorgio Trissino, poet and orator (1615). Then follows an altar handsomely sculptured with birds among foliage. The Chapel to the left of the Choir has a large fresco of the Martyrdom of St. Paul, attributed to *Mantegna*. In the rt. transept is a beautiful *Altar—Pietà between SS. Francis and Bernardino; above, fresco of the Crucifixion by *Montagna*; on the cornice, relief of the Virgin and Child with SS. Sebastian and Anthony the Hermit; to the rt., bust of John of Schio, or Schelders, the contemporary and friend of St. Dominic, the "Angeli Pacis Nuncius," "Tyrannorum Gladius," and "Hereticorum Malleus," as his inscription tells us, "qui vigeat sæculo ferreo xiii." Over the 3rd altar rt., dedicated to SS. *Lorenzo* and *Vincenzo*, is a much injured painting of these saints by *Montagna*, with a view of the church in the background. Beyond the 1st altar rt., Tomb of Ferretti, the historian of Vicenza.

Santa Corona, also Gothic, restored in 1504, has a rose-window in the brick gable end. Here are several sepulchral inscriptions and monuments removed from other churches. 2nd chapel l., **Bart. Montagna*, S. M. Magdalen enthroned with saints, probably portraits. 3rd l., St. Anthony giving alms, by *Bassano*. 4th l., the

Madonna crowned, painted by *Verla* (14th cent.), and a glory of angels by *Fogolino*. 5th l., *Baptism in the Jordan, by *Giovanni Bellini*, with an elaborate landscape background. Around the picture are beautiful arabesque reliefs. On the last pillar to the l. in the nave is an inscription recording the sepulture of Palladio, whose remains, however, have been removed to the Campo Santo. In the Chapel to the l. of the Choir is the altar-tomb of the *Beato Bartolommeo de' Breganzi*, founder of the Church. He was a most fanatical follower of St. Dominic. He had been deputed to the court of St. Louis, who in 1262 endowed the Church with a Thorn of our Saviour's Crown, from which the building derives its name. This friar was beatified towards the close of the last cent., at the instance and heavy cost of the Bourbon dynasty of Parma. The high altar is a pyramid of Florentine mosaic. In the chapel on the rt. of it are two fine Gothic tombs of the *Thiene* family, with recumbent statues in armour; the tombs and ornaments are richly gilt, each having a fresco of the Virgin and Child with Saints. Beneath the Choir is a Crypt, in disorder, and inaccessible. On the side wall of the 3rd chapel rt. is the Adoration of the Magi, by *Paolo Veronese*, much damaged. Over the chief entrance is an old picture, the Mocking of Christ, well painted, but in a vulgar style. Below it, on the l. of the entrance, a fresco of the Virgin with donors, by *Speranza*.

S. Croce (A. B. 1).—1st altar rt., Entombment, School of *Bassano*.

S. Rocco (C. 1). Behind the high altar is a good painting of the Virgin and Child with SS. Peter, Paul, Vincent Ferrer, and Sebastian, by *Buonconsiglio*.

S. Stefano. In the l. transept is the *Virgin and Child with SS. George and Lucia, and an Angel, by *Palma Vecchio*.—"I hardly know a church out of Venice which can show so splendid a work."—*Cic*. On the side

wall of the 1st chapel l., in a very bad light, St. Paul, by *Tintoretto*. An inscription below states that it was rescued from "abject squalor" by the Parish Priest in 1804.

SS. Felice e Fortunato (E. 1) has a remarkable tower, dark and deeply machicolated, which forms rather a prominent object in the view from the *Monte*. It was erected by the Scaligers as the *March Tower* between Lombardy and the Venetian states, and it is now used as the campanile of the church.

San Pietro (C. 5), to which is annexed the *Ospizio de' Poveri*. Just within the door of the Ospizio on the rt. is a relief by *Canova*—Charity, writing on a pedestal which supports the bust of Ottavio Trento, the founder of the institution. In the Church, at the end of the rt. aisle, a king offering his son to St. Benedict; at the high altar, the Saviour presenting Garlands of Flowers to St. Peter and St. Paul; both by *Maganza*. 2nd left, *Zelotti*, Christ delivering the Keys to St. Peter. 2nd rt., two good columns of *breccia corallina*. To the l. of the Church, over the entrance to a Chapel, is a good fresco of the Virgin adored by the Confraternity of S. Pietro.

PRIVATE MANSIONS (PALAZZI).

These may be classed under two heads: those built in the Venetian semi-Gothic style, and those by *Palladio* and his followers in the Classical. Of the former the *Palazzo Schio*, in the Corso, is a fine specimen of the period: under the Renaissance gateway and in the courtyard are several ancient inscriptions, the most interesting of which are three in the so-called *Euganean* character; they were found at the foot of the hills about 6 m. S.E. of Vicenza, over the entrance of a cavern, and are supposed to have belonged to the Euganean tribes, who preceded the Romans in this part of Italy, as the Etruscans did beyond the Apennines.

P. Colleoni (10, C. 3), in the Venetian style, with a handsome gateway.

Among the fine specimens of Classical architecture the most remarkable is the

P. Porto Barbarano (11, D. 3), by *Palladio* (1570), Ionic and Corinthian, with rich festoons.

***P. Giulio-Porta** (D. [E. 2), better known as the *Casa del Diavolo*. "This fragment is by some attributed to *Palladio*, by others to *Scamozzi*; but the latter disclaimed it, and it appears to me to be Palladian. Whoever was the architect, we may certainly pronounce it a noble design, although a very small part has been executed, and that fragment is nearly in ruins."—*Woods*.

P. Tiene (16 D. 3). The front was designed by *Palladio*, while the back part, now the *Banca Popolare*, is in an earlier style.

P. Trissino, nearly opposite, by *Scamozzi*; a noble edifice, though it wants something of that undefinable grace of proportion we admire in *Palladio*, and it stands in so narrow a street that one can hardly judge of it fairly. There is a pretty little Cortile here.

P. Valmarana (13, D. 3), by *Palladio*, only in part completed. Composite.

Casa Pigafetta. In the Contrada della Luna, a narrow street behind the Basilica, is a fine specimen of highly decorated domestic architecture (1481). It consists of a basement and two upper stories, each with three windows, surmounted by a cornice. On the basement are sculptured groups of roses, with the inscription in French, "Il n'est rose sans espinas," and "K. L. Augusti." The windows have elaborately-carved balconies and canopies, ornamented with griffins and other animals, the spaces between being covered with arabesques in low relief, flowers, eagles, &c. It was inhabited by the celebrated navigator

Antonio Pigafetta, one of the companions of Magellan. The family still exists at Vicenza. The name of the architect is not known.

The **Teatro Olimpico** (20, C. 4) is the most curious of the works of *Palladio*. [Custodian behind the Theatre, l. of the Bridge (50 c.).] The Accademia Olimpica of Vicenza had been accustomed to act translations of the ancient Greek tragedies, and *Palladio* being a member, they employed him to give the designs for this fabric, of which the first stone was laid on the 23rd of May, 1580; but in consequence of the death of the architect, which followed almost immediately afterwards, it was raised and completed by *Scilla Palladio*, his son. He followed, as strictly as he could, the text of Vitruvius and the remains which existed. The scenery, which is fixed, represents the side of a species of piazza, from which diverge streets of real elevation, but diminishing in size as they recede in the perspective. Daylight, however, by which a traveller usually sees it, is injurious to its effect. As an opening piece the academicians performed the 'Ædipus Tyrannus,' a play to which the scenery is entirely unadapted. It is such as would have been used for the comedies of Menander, and other plays of the New Comedy.

P. Chierigati (12, C. 4), one of the finest of *Palladio*'s palaces. The lower order has a fine Doric portico, the upper an Ionic, with two Loggie on the sides. It has been purchased by the Municipality, and restored according to the original plans of the great architect. During the bombardment of Vicenza in 1848 by the Austrians, a cannon-shot pierced the roof and injured the vaulting of its great saloon.

Here is the **Museo Civico**, containing a small Collection of Antiquities, on the ground-floor (open daily 11—2, free; at other hours, small fee). The handsome vestibule is paved with ancient marbles, discovered in the excavations of the neighbouring Roman

theatre. Around the walls are arranged various fragments, including some remarkably fine broken columns of *Affricano* and *cipollino*, and some draped Statues. A handsome staircase, lined with medallions of celebrated men of Vicenza, leads to the first floor, where is the ***Pinacoteca**. There is no Catalogue, and no method of arrangement; but the little Gallery is of very high interest, as containing several fine and untouched paintings by *Montagna*. The large Saloon is handsome.

PICTURES.—*Antonello da Messina*: Head of Christ, at the Pillar.

Bassano: Large lunette of the Virgin and Child, with kneeling Saints and Senators, and several portraits, including that of Fracastoro.—Dead Christ, damaged.

Bernardino da Murano: Large Virgin and Child with SS. Anthony the Hermit, Jerome, Francis, and a Martyr.

Bissola: Virgin and Child, with SS. Roch and Sebastian.—Virgin and Child, with SS. John Bapt., Jerome, and Anthony of Padua.

Buonconsiglio: **Pietà*.

Bussati: St. Anthony of Padua—"his only authentic picture."—*K*.

Byzantine: Virgin and Child.

Cima da Conegliano: **Virgin and Child*, with SS. James and Jerome (1489), his earliest signed work. "The draperies are equal to his best—the architecture has also the precision of his later works. The heads are all good."—*Eastlake*.

Dutch School: Crucifixion with Saints.

Ferrarese School: St. Barbara.

Fogolino: Adoration of the Magi, much damaged.—St. Jerome.

Luca Longhi: Virgin and Child.

Maganza: Portrait of a Boy, seated at Table.

Mocetto: Virgin and Child.

Montagna: **Virgin and Child*, with SS. John Bapt., Bartholomew, Fabian, and Jerome; below, a predella with scenes from the martyrdom of a Saint.—**Presentation in the Temple*.—*Virgin and Child*, with SS. Theresa

and Mary Magdalen.—*Virgin and Child*, with SS. Onofrius and John Bapt.—Two small examples of the *Virgin and Child*.

Palmezzano: *Pietà*.

Paolo da Venezia: Ancona—the Death of the Virgin, with numerous single figures of Saints on gold ground (1333).

Paolo Veronese: *Virgin and Child*, with SS. Colomba and Peter.

Speranza: Assumption of the Virgin, with SS. Thomas and Jerome.

Strozzi: Last Supper. In a cabinet below this picture are the Shoes of red velvet embroidered with gold, worn by the Doge at his marriage with the Sea (see *Venice*).

Tiepolo: Conception of the Virgin.

Umbrian School: Small oblong Marriage of the Virgin.

Vandyck: *Virgin and Child*, with S. Rosa and a warrior.

¶ Beyond the picture gallery is an extensive series of **Engravings**, and a collection of 56 original **Drawings**, by the three great architects of Vicenza—*Palladio*, *Scamozzi*, and *Calderari*. Those of *Palladio* are particularly interesting. They consist of designs for some modern edifices, such as the palace at Vicenza, and the Rialto bridge at Venice; and of copies of ancient Roman edifices, triumphal arches, temples, thermæ, &c., as they existed in his time.

The Collections of **Natural History** consist principally of objects from the neighbouring provinces. Amongst the fossil organic remains are the bones of a rhinoceros from the bone breccia of Monte Zopea, near Soave, and a fine fossil shark from Monte Bolca; there is also an extensive herbarium, in which has been incorporated that of the Venetian provinces, formed by the celebrated *Arduino*. In an adjoining room are **Coins**, and the smaller specimens of ancient **Sculpture**, discovered by Count Velo during his excavations at Rome, chiefly in the baths of *Caracalla*.

Near the summit of Monte Berico, S. of the city, rises the Servite Church of the ***Madonna del Monte**, a cele-

brated place of pilgrimage. It is best reached by a covered Portico 730 yards long, with 163 arches, which ascends from the Bridge (F. 3) near the Rly. Stat. Each of the arches of the *Portici del Monte* bears the shield, device, or name of the fraternity or individual at whose expense it was erected. The Church was built in 1428, to commemorate the apparition of the Virgin to a lady of Vicenza, and the liberation of the town from the plague. Of this period is the Gothic S. end; the rest was added in 1688, in the form of a Greek cross, which internally is very beautiful. The nave of the old Church has thus become the transept, and the altar now stands in the middle of one of the original aisles. In a chapel to the rt. of the high altar is an excellent painting by **Bart. Montagna* (1505), the Dead Christ, mourned by Joseph of Arimathea, the Virgin, St. John, and the Magdalen. In the Sacristy is a small Pietà in fresco, brought from a desecrated Servite Church at the foot of the hill. The Refectory of the Convent contains a large Supper of St. Gregory the Great, by *Paolo Veronese*, 28½ ft. wide. It was most wantonly hacked into 32 pieces by the Austrian soldiery who occupied that building after the bombardment of Vicenza in 1848. The fragments have been since put together, after a good copy made some years before, and now in the Pinacoteca. It was from this hill before it that the Austrians, after having driven away the Italian corps which defended the heights, so cruelly bombarded Vicenza on the 24th May of that year, during 9 successive hours. On the N. side is a Statue, in honour of the Italians who then fell; on the W. a monument has been erected by the Austrian Emperor to the memory of his soldiers.

5 min. higher up the road, bearing to the rt., a charming view is gained of the city of Vicenza, 320 ft. below, and the snow-capped peaks of Friuli; to the N. are the Alps beyond Bassano, the gorge through which the Brenta breaks into the plain, the serrated ridges which encircle the upper

valley of the Adige, at the foot of which can be easily descried the towns of Bassano, Schio, and Treviso; to the N.W. the two castles of Montecchio form very picturesque objects in the landscape. Looking E. from the Church steps are seen the Euganean hills, separated from the Alps by the wide plain in which Padua is clearly visible, and extending to the lagoons of Venice and the shores of the Adriatic. Immediately at the foot of the hill is the *Rotonda* (see below). Between the Euganean hills and the equally insulated Monti Berici, both of them volcanic, is the depression through which a portion of the waters of the Bacchiglione are carried to form the canal of Este, communicating with the Adige. To the S. the slopes are covered with villas of the Vicentine gentry, among which that of Count Ramboldo, on the site of a Cistercian convent, is worthy of a visit.

The **Rotonda Capra*, so well known as Palladio's Villa, copied by Lord Burlington at Chiswick, "is a square building, containing a round saloon lighted from above. From the four sides you ascend on broad stairs, and reach at every side a porch formed by 6 Corinthian pillars. It may be that architecture never pushed splendour to a higher pitch. The space taken up by stairs and porches is far greater than that of the building, because every side would be quite sufficient for the entrance to any temple. The saloon exhibits the finest proportions, as well as the rooms. Every side presents itself from all parts of the adjoining country in a most magnificent manner." — *Goethe*. Occupied, like the Convent of Monte Berico, by the Austrian soldiery in 1848, it was stripped of everything that could be carried away, its furniture dispersed, and its statues mutilated.

5 min. N.W. is the *Villa Valmarana*, surrounded by extensive gardens. The central saloon is covered with frescoes by *Tiepolo*. The traveller who does not propose to visit the *Rotonda* may return to Vicenza by

a road which bears rt. from the angle half way down the *Portici*, and terminates in a flight of 192 steps, which descend to the *Porta Monte* (F. 5). Hence a crooked street leads to Palladio's Bridge, the *Ponte S. Michele* (see above).

Just beyond the *Porta San Bartolo* (A. 3) is the **Palazzo Trissino in Cricoli**, interesting, both on account of its beauty, and as having been the residence of the celebrated Giovanni Giorgio Trissino, whose name appears on the architraves of the upper windows. Trissino was a poet of considerable eminence, and it is said that the palace was built from his own designs.

The **Cemetery** (A. 5) consists of a large quadrangle surrounded by a high wall, enclosing porticoes with 124 arches, built of rock. Under the arcades are the vaults and monuments of the higher classes; in the centre the graves of the poor. In the middle of the N.W. arcade is the monument to Palladio, by *Fabris*, of Rome, raised at an expense of 5000*l.* by Count Velo. (See Santa Corona.) Of the other monuments may be noticed those of Countess Isabella Velo, with a fine recumbent figure of the deceased on an urn; the Toguzzaro family, by an artist of Padua; Count Trissino; and the Prince of Thurn and Taxis, killed in 1848 in the conflict which took place close to the gates of this cemetery.

Rly. to *Castelfranco* (Rte. 77); to *Schio* and the *Sette Comuni* (Rte. 76); to *Valdagno* (Rte. 80).

VICENZA TO PADUA.

The tower and cupola of Monte Berico are seen on the hill above the Stat., and soon after leaving it a tunnel pierces the basaltic rock. On emerging, the ruined Rotonda may be perceived to the S. of the line. The Rly. runs over a dead flat, in some places swampy. Before reaching

40 m. **Pojana**, the low hill of Monte Galdo may be seen on the rt.; beyond it across the plain rise the Euganean hills. The Ceresone, and afterwards the Brentella, are crossed before reaching

50 m. **Padua** Junct. Stat., at some distance from the centre of the town.

Cab., within the town, 50 c.; 1 hr., 1½ fr.; every succeeding hr., 1 fr. From the Rly. Stat. to any part of the town, 2 horses, 1½ fr.; 1 horse, 1 fr.; luggage, 40 c.

PRINCIPAL SIGHTS.

Palazzo della Ragione; *Pal. del Municipio*; *Pal. del Consiglio* [Library]; *Duomo*, *Baptistery*; [Pal. Vescovile; Observatory; S. Maria in Vanzo]; **Piazza Vittorio Emanuele* [Prato della Valle]; **Sta. Giustina*; *Museo Civico*; **Sant' Antonio* and *Scuola*; Chapel of *San Giorgio*; *Tomb of Antenor*; *University*; **Sta. Maria dell' Arena* [Giotto's Chapel]; *Eremitani* [Carminie].

PADUA (Padova la Dotta) contains 50,000 inhab., and is perhaps the oldest city in the N. of Italy. It is situated on the Bacchiglione, and its foundation was attributed to Antenor by the Romans (*Virg. Æn. i.* 243).

The ancient defences are much dilapidated, but a few towers remain. The numerous street arcades remind the traveller of Bologna, and several canals recall Venice. Here and there, too, are façades with pointed windows in the Venetian fashion. There are some gateways by *Falconetto*, in a good style.

The **Palazzo della Ragione** (13, D. 3) is the most peculiar and most national edifice, and was built by *Pietro Cozzo* between 1172 and 1219. It forms one side of the market-place, standing entirely upon open arches,

surrounded by a loggia of the same period. The E. end has some shields and armorial bearings. A vast roof, and said to be the largest, unsupported by pillars, in the world, towers above the edifice. It was added in 1306 by *Fra Giovanni*, an Augustin friar and a renowned architect and engineer. He had travelled far and wide, over Europe and in Asia, and he had brought back plans and drawings of all the buildings which he had seen; amongst others, one of the roof of a great palace in India. This design greatly pleased the Paduans, and they requested him to roof their hall (which had previously formed three chambers) in like manner; and *Fra Giovanni* assented, asking no other pay than the materials of the old roof, which he was to take down. The present roof is of iron, having been renewed in 1857.

The interior, commonly called *II *Salone*, is 91 yds. long, 30 yds. wide, and 80 ft. high. It was covered with frescoes by *Giotto*, but these were destroyed by the successive conflagrations of the building, especially that of 1410. They were executed according to the instructions of the physician, astrologer, and alchemist, *Pietro di Abano* (1250–1316), the first reviver of the art of medicine in Europe. His bust is over one of the doors of the hall; the inscription placed beneath it indignantly repudiates the magic and sorcery ascribed to him.

The present strange mystical frescoes, supposed to be the work of anonymous Padovese and Ferrarese painters, form 319 compartments. They have been repeatedly damaged by fire and water; and have been entirely repainted. They represent constellations—sacred subjects—apostles and saints—winds and elements—allegorical figures of Virtue; but the principal series consists of the months of the year, with their ruling planets and constellations; the employments of the month; and the *temperaments*, assigned, according to astrological rules, to those who are born under the

different astral combinations. The apertures, or windows, are said to be so disposed that the solar rays in each month travel along the representatives of the signs and planets then in ruling activity. Dante is introduced as Sagittarius; beneath Pisces is a young woman tenderly supporting an aged person; generally, the figures personify the trades and occupations of human life. Among the sacred subjects are the Coronation of the Virgin—the Magdalene—and St. Paul in prayer.

At one end of the hall is the so-called *monument* of *Livy*, erected in 1547. Like the great physician of the 13th cent., he was born at Abano. According to an immemorial tradition, the site of *Livy*'s house can be pointed out in the *Strada San Giovanni*; and in 1363 an inscription was found near the Church of S. Giustina, purporting to have been placed there by a certain Titus Livius Halys, erroneously attributed to the historian. In 1413 a tessellated pavement was discovered, beneath which was found a leaden coffin containing a skeleton, supposed to be that of the great historian himself. The discovery excited the greatest enthusiasm, and it was determined to place the remains in the Palazzo. The translation took place with as much pomp as if *Livy* had been a tutelary saint. The relics were divided: the jawbone was deposited in the Cancellaria; and Alfonso of Aragon, King of Naples, despatched (1450) a special embassy to request the gift of an arm-bone, which was conceded by the Paduans, as appears by an inscription on a marble tablet over the door. The inscription at Sta. Giustina has been let into the wall; and statues of Minerva (or Eternity), Fame, the Tiber, and the Brenta, have been added; above is a bust, upon which are engraved the letters P. T. L. E. (? *Patavini Tito Livio Erexerunt*). The bones are placed over one of the side doors leading to the *Uffizio della Sanità*. Over a third door is a relief of *Julius Paulus*, a native of this city, and prætorian prefect and writer on law of the time of Alexander Severus. *Alberto Pado-*
vano, commemorated over another

doorway (1323), was a preacher of eminence in his day; *Sperone Speroni*, a local writer, also has a statue, erected at the public expense, in 1594.

The bust erected in 1661, by the city to the memory of *Lucrezia Dondi*, is, perhaps, unique: it bears witness to her virtue and to her death, under circumstances nearly similar to those of her Roman namesake. Lastly, in this assembly of illustrious Pado-vanese, is the bust of *Belzoni*, by Rinaldi, in Turkish costume, between the two Egyptian statues which he presented to his native city. No circumstance in poor Belzoni's life pleased him more than his being able to present these trophies to Padua. A medal was struck by the city as a token of its gratitude, in addition to the bust thus placed in this great hall.

At one end of the hall is a black granite altar of insolvency (*Lapis Vituperii et Cessionis Bonorum*), upon which debtors cleared themselves by their exposure. The enormous wooden horse, by *Donatello*, formerly in the Palazzo Emo, was executed in 1443 as a model for the Gattemala Statue (see below); and afterwards, covered with skins, and bearing a figure of Jupiter on its back, figured at some public rejoicings, held in the city at the expense of Count Capodalista. A meridian line crosses the hall; the rays of the sun pass through a hole in the centre of a golden face on the roof.

Archivio Pubblico. Entrance from the Delegazione Municipale. In a suite of apartments near the entrance to the Palazzo della Ragione, and forming a part of the municipal buildings, are placed the extensive series of *Paduan archives*. Some of these rolls go back to the 9th cent.; a bull, in particular, of Pope Eugenius II., when the Roman pontiffs signed such documents, instead of, as at a later period, appending a leaden *bulia*. There are several diplomas of the German emperors of the Franconian line. Two of Henry IV. (1091, 1095) are remarkable as showing that he had recourse to the illiterate expedient of a +. The series of the statutes of

Padua is very large, including those of Eccelino (1276) and of the Carrara princes (1362).

The **Palazzo del Capitano** occupies the entire W. side of the Piazza de' Signori, now *Piazza dell' Unità d'Italia* (D. 2, 3). It is in a mixed style: the exterior and the fine doorway are by *Falconetto* (1532); the staircase, attributed to *Palladio*, is remarkably fine. A clock-tower forms the centre of the building.

Striking clocks are said to have been invented at Padua; and that which stands in this tower is claimed as the contrivance of *Giacomo Dondi*. It was erected in 1344, at the expense of Ubertino Carrara; the works, however, having been made by Maestro Novello in 1428. Besides the four-and-twenty hours, it indicates the days of the month, the course of the sun in the Zodiac, and the phases of the moon. Dondi obtained such celebrity for his performance, that he acquired the surname of *dell' Orologio*. It passed to his descendants, and the family of "Dondi dell' Orologio" still flourishes.

Within the Palazzo del Capitano is the **Biblioteca Pubblica**, a library originally formed by the University. The large hall, which belonged to the Carrara Palace, was formerly covered with frescoes by *Avanzi* and *Guariento*; but the hall having fallen, the colossal frescoes of heroes and emperors which now decorate it were painted in 1504, chiefly by *D. Campagnola* — the portrait of Petrarch, much injured, alone remaining. The printed books amount to upwards of 100,000 vols., and the MSS. to 1500.

The **Loggia del Consiglio**, a gem of graceful architecture on the S. side of the Piazza, erected at the end of the 15th cent., contains a white marble Statue of Victor Emanuel, by *Tabacchi*. The great hall, with its three handsome windows, was formerly the place of meeting of the municipal body. The ancient column opposite belonged to a Roman edifice discovered in making excavations



- 1 E. 2 Duomo
 2 F. 4 S. Antonio
 3 G. 4 S. Gaetano
 4 F. 3 Il Carmine
 5 F. 3 S. Maria in Vanzo
 6 E. 4 S. Francesco
 7 E. 3 S. Maria dei Servi
 8 F. 4 S. Giorgio
 10 D. 1 S. Benedetto
 11 G. 4 Arena
 12 D. 3 University

HOTELS.

- a D. 3 Stella d'Oro
 c D. 4 Croce d'Oro

- 13 D. 3 Palazzo Ragione.
 14 F. 4 Museo Capov.
 15 D. 3 Post Office
 16 C. 4 Exemidani.
 17 E. 4 Tomb of Antenor
 18 D. 4 S. Gaetano.



near the Church of S. Giobbe, in the last cent., and is surmounted with a winged lion.

N. and S. of the Clock tower are the *Piazze dei Frutti* and *delle Erbe*, or fruit and vegetable market-places. In excavating for the foundation of the Caffè Pedrocchi, portions of a Roman edifice were discovered, and the marbles found have been employed in the ornaments and pavement of the *salone*.

CHURCHES.

The **Cathedral** (D. E. 2) was built by *Andrea della Valle* and *Agostino Righetto* about 1550 from altered designs by Michel Angelo, but not completed until 1754. In the Sacristy opening out of the l. transept are two paintings by *Francesco Bassano*—the Flight into Egypt and the Wise Men's Offering; *Sassoferrato*: Head of Madonna; *Padovanino*: good copy of a Virgin and Child by Titian; and a portrait of Petrarch, in profile.

Close to the N. door are the busts of *Sperone Speroni* and of *Giulia de' Conti*, his daughter. A modern bust of Petrarch, who held a canonry in the cathedral, by *Rinaldi*, a scholar of Canova's, has been placed in a passage leading out of the l. aisle.

The *Sacristy* (rt. transept) has on the ceiling some good but much-damaged frescoes, and a picture-frame in ebony, with reliefs by *Giov. Cremonasco*. Here are preserved some early liturgical MSS., with miniatures of the 12th and 13th centuries—one, an *Evangelarium*, painted by a certain Isodorus in 1170; the other an *Epistolarium*, with Scripture histories, by *Giovanni Gaibana*, in 1259—and some curious *reliquiarii* of the 14th and 15th. In the CRYPT is preserved the body of St. Daniel, discovered in 1076. On the front and back of the altar are two good bronze reliefs of his martyrdom, by *Tiziano Aspetti* (1592). In the transepts are several tombs—l., that of Card. Pietro Prata (14th cent.); rt., Card. Zabarella, with three books at his feet—both bishops of Padua.

N. Italy.

The **Baptistry** is a Lombard building of the 13th cent., similar to those at Parma and Cremona. The walls and vaulting are entirely covered with frescoes, executed at the expense of *Fina Buzzacarina*, wife of *Francesco Carrara* the elder, representing histories of the Old Testament, by *Giovanni* and *Antonio* of Padua; on the cupola Paradise, with numerous angels and saints, and on the walls New Testament scenes. In a dark Chapel close to the door is a fine Gothic ancona in many compartments on gold ground.

The *triumphal arch* near the Cathedral was erected in 1632, in honour of *Alvise Valaresso*, captain of Padua.

The **Biblioteca Capitolare** (apply for adm. in the Sacristy) contains upwards of 10,000 vols., 450 of the 15th cent., and several inedited MSS. Amongst others, those of *Sperone Speroni*, with several letters of Tasso, a MS. of the 14th cent. containing the description of *Dondi's clock*, and some splendidly illuminated missals, and collections of decretals, also with miniatures of the 14th and 15th cents. In the entrance-hall are some curious old paintings of 1367, by *Niccolò Semitecolo*, relative to the life of S. Sebastian, much valued as a document in the history of the Venetian School.

The **Palazzo Vescovile** contains ruined frescoes by *J. Montagnana*, a pupil of *Giovanni Bellini* (1495). In one of the upper rooms are portraits of the bishops of Padua to 1494. In the chapel are the Apostles, in *chiaroscuro*, and the Annunciation, by the same artist; and in the private chapel are several small paintings, and an *Ancona* with St. Peter in the centre, and the Saviour on the Cross above.

Over the door of one of the rooms is a portrait of Petrarch, originally painted upon the walls of his house, demolished in 1581. It is reckoned as one of the most authentic, and is attributed to *Guariento*.

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***SANT' ANTONIO** or **IL SANTO**. "On

the death of S. Antonio, in 1231 (born at Lisbon in 1195), the citizens of Padua decreed that a magnificent temple should be erected in honour of their patron saint. To accomplish this object, they sent for Niccolò da Pisa, who produced one of the most remarkable buildings in Italy. The fashion of the day compelled him to adopt the Pointed style, but with this he combined some of the Byzantine features of St. Mark's at Venice. St. Anthony's is crowned with 8 cupolas, which give it an oriental character. It is in the form of a Latin cross, 280 ft. in length, 138 ft. in breadth to the extremity of the transepts. It was completed in 1307, with the exception of the cupola over the choir, which was not added till 1424. If the external features are meagre, if the great doorways are bald when compared with the contemporary portals of the N., it must be remembered that Nicholas of Pisa was compelled, by the fashion of the day, to adopt a style which he did not like, and which, it must be confessed, he did not understand."—*G. Knight*. The W. front, which has been completely renewed, has four pointed arches of unequal width, in the centre of which is a niche containing a statue of S. Antonio (14th cent.). Over this rises a portico of pointed arches with a balustrade, surmounted by a handsome Lombard turret. The fresco of SS. Antonio and Bernardino, in the lunette over the principal entrance, is by *A. Mantegna* (1452). The two octagonal bell-towers beyond the transepts, on ranges of pointed niches and arches, are very beautiful.

The interior is remarkable for the splendour and beauty of its decorations. On the l. is the **Cappella del Santo*, thronged at all hours by devotees. It was begun in 1500 by *Giovanni Minelli* and *Antonio* his son; continued by *Sansovino*, and completed by *Falconetto*, in 1553. The richly-worked entrance pilasters are by *Pirone* and *Matteo Aglio*. Nine large and singular reliefs relative to miracles of the Saint, by various artists, surround the walls. 1.

(on the left). *His Ordination, by *Minelli* (1512); 2. Raising of a murdered woman, by *Giov. and Giuliano Dentone* (1524); 3. *Raising of a Youth, whose father had been unjustly accused of murdering him, by *Gir. Campagna*; 4. Women round a dead body; 5. Raising of a Child, both by *Sansovino*; 6. Stone discovered in a miser's breast, by *Tullio Lombardo*; 7. Healing of a broken leg, by the same; 8. Re-forming of a broken glass, by *Sansovino*; 9. *Child bearing witness to its mother's innocence, by *Antonio Lombardo* (1505). The altar is of *verde antico*; the bronze statues of SS. Anthony, Bonaventura, and Louis are by *Tiziano Aspetti*. The fine marble sculptures supporting two large silver candelabra are the work of *Orazio Marinali* (1450), and *Filippo Parodi*.

Further on is the curious Gothic chapel of the *Madonna Mora*, so called from the swarthy picture over the altar. It formed a part of the Church of S. M. Maggiore, built in 1110, and pulled down to make room for the present edifice. On the S. wall is an interesting sarcophagus of one of the Obizzo family. The sepulchral urn on its other face, turned towards the aisle, belongs to *Raffaele Fulgosa*, an eminent juris-consult of the 14th cent. Opening out of this chapel is that of the Beato Luca Belludi, companion of S. Antonio, covered with much-restored frescoes relative to St. Philip and St. James, by *Giusto Padovano*: the apparition of S. Antonio to the Beato, to announce the liberation of Padua from *Eccelino*, is historically interesting.

In the S. transept is the beautiful **Cappella S. Felice*. It was originally dedicated to St. James, and erected in 1376, but subsequently to St. Felix, when his remains were deposited here in 1504. It is faced by Gothic arches in red Veronese marble, above which rises an entablature of white and red marbles disposed in fish-scale form. The wall, lunettes, and vaulting are covered with excellent early frescoes, by *Jacopo d'Avanzo* and *Altichieri da Zevio* (1376)—"the noblest monument of pictorial art of the 14th cent. in North Italy"—*C. and C.*—the worse,

however, for the injuries they received in clearing off the whitewash with which they had been covered, and for the restorations. The subjects are taken partly from the legendary history of St. James, and partly from the Gospels: they are full of life and expression. The wall behind the altar is divided into five spaces by columns and pointed arches, in the centre of which is a fresco of the Crucifixion. To the rt. the soldiers are casting lots for the garments of Christ. The skill displayed in this composition seems almost in advance of its time. To the l. is the crowd following Jesus from the city; a beautiful group represents a woman supporting the fainting figure of the Virgin Mother, followed by another who is leading her infant son. The 5th space to the rt. is nearly filled with the Tomb of *Bartolommeo Scrovegno*, wife of Marsilio Carrara, second lord of Padua; above it is the Resurrection. On the opposite side is the Tomb of the founder of the chapel, *Bonifazio de' Lupi*, Marquis of Soragna; over it is the Deposition from the Cross. Over these are three compartments, each having a pointed arch, filled with a painting. On the l. is the Denial of St. Peter; in the centre Christ led to be crucified; on the rt. the Entombment. In the spandrels to the extreme rt. and l. of the lower arches is the Annunciation. The opposite end is divided into irregular compartments, and painted by the before-mentioned artists with subjects from the Scriptures and from legends. Above the altar are 13th-cent. statues of the Virgin and Child, SS. Paul, James, and Peter; that of Pope Felix, in the centre, is by *Minelli* (1504). At the back and on the sides of the altar are some very lovely arabesques. Over the stalls which surround the chapel are good half-figures of Franciscan saints, much injured by restoration.

The **Choir** is enclosed by red marble balustrades and bronze doors. The bronze statues of saints, and of Faith, Temperance, Charity, and Force on the railings, are by *Tiziano Aspetti*. Beside the altar are Statues of SS.

Louis and Prosdocimo. The *bronze reliefs which decorate the high altar, and the fine group of the Virgin and Child, with SS. Giustina, Daniel, Francis, and Anthony, are by *Donatello*. The 16 reliefs of subjects from the Old Testament, and the symbols of the Evangelists, under the Music Gallery, were cast by *Bellano*, his pupil, in 1488. By Donatello, also, are the great bronze crucifix, and a relief in gilt terra-cotta of the Deposition, over the door leading to the chapel of the relics behind it.

The great *Paschal Candlestick of bronze, l. of the high altar, was executed by *Andrea Riccio* in 1654, after 10 years' labour. It is a species of cinquecento adaptation of the antique form, displaying exquisite grace and simplicity. Four figures upon the pedestal symbolise Astrology, Music, History, and Cosmography. The twelve fine *bronze reliefs represent (beginning on the l.): 1. Samson; 2. David and Goliath; 3. Procession of the Ark (sculptor on the l., holding up his hand); 4. Judgment of Solomon; 5. Judith and Holofernes; 6. Jonah; 7. Cain and Abel; 8. Isaac; 9. Joseph sold into Egypt; 10. Red Sea; 11. Golden Calf; 12. Brazen Serpent. Of these, 3 and 5 are by *Riccio*; all the rest by *Bellano*. On the little pilasters of the high altar are beautiful bronze figures of Children, by *Donatello*.

On the 1st pier to the rt. of the entrance door is a Virgin and Child, with SS. Peter, Paul, Bernard, and Anthony, by *Antonio Boselli*. 2nd pier on the rt., monument of *Card. Bembo*, erected by Card. Quirini, and designed by *Sansovino*; the bust is by *Cattaneo*, and the inscription by *Paolo Giovio*. 3rd altar rt., bronze reliefs by *Donatello*. In the same chapel are the Tombs of *Gattamelata* and of his son. The painting of the Crucifixion, with SS. Sebastian, Gregory, Ursula, Bonaventura, and 12 Prophets' heads, on the 5th pier rt., is by *J. Montagnana*. 2nd l., Virgin and Child, with SS. Joseph and Chiara, and a Franciscan donor, by an unknown painter. The monument to Alessandro Conta-

rino, upon the same pier, erected in 1555 at the expense of the republic, is from the design of *Sammicheli*, the sculptures being by *A. Vittoria* and *Danese Cattaneo*.

In the adjoining handsome Cloisters, and in the passage leading to them, are several sepulchral monuments; that of Manno Donati (1370) is remarkable for its inscription by Petrarch. On the l., issuing from the S. door, is the Tomb of Luigi Visconti (1553), by *Sammicheli*. Many monuments have been brought hither from desecrated churches, one of which, between the two cloisters, is a good Gothic tomb of 1390. From the Cloisters a beautiful view is gained of the Church with its domes and towers. Out of the Cloister which has large pointed arches opens the **Library**, containing nearly 15,000 vols. In one of the rooms of the convent is a Holy Family, by *Garofalo*. Behind the E. end of the Church a small portion still exists of the ancient cloister belonging to the demolished Church of Sta. Maria. In a hall opening out of the sacristy are much damaged frescoes of St. Francis and other saints.

In the Sacristy is some beautiful intarsia work by the Brothers *Canozza* (1475), including large figures of SS. Bernardino, Jerome, Francis, Anthony, Louis, and Bonaventura. These are framed in an exquisite Renaissance design, above which is a relief of St. Anthony's mule by *Bellano*. Close to the Sacristy door is a good recumbent effigy under a pointed arch. In the Piazza, to the rt. of the W. front, is the Tomb of *Rolando Piazzola*, under a Gothic canopy, one of the staunchest defenders of his country's liberties against the Emperor Henry VII. To the l. stands the bronze equestrian *Statue of *Gatta Melata* (Erasmus da Narni), who commanded the Venetian army in 1438, by *Donatello*. It is the only equestrian statue he ever executed, and bears his name, "Opus Donatelli Flor." Close to the former tomb is the

ascribed to St. Anthony. No. 1, 5, 11, and 12 are by *Titian*; the rest by *Contarini*, *Campagnola*, or others of his school.

1. Infant Boy made to speak up for his unjustly accused Mother.
2. Stone found in Miser's heart.
3. Mule on his knees before the Host.
4. Saint announces to Luca Belludi the freedom of Padua from Ezzelino.
5. Death of Saint.
6. Opening of his Tomb.
7. Saint throws a glass to the ground unbroken.
8. Reproves Ezzelino.
9. Anthony and Francis (behind Altar).
10. Averts an impending Storm by prayer.
11. Restores to life a woman slain by her jealous husband.
12. Heals a Youth who had cut off his own foot which kicked his Mother.
13. Restores to life a Child boiled in a caldron.
14. Restores a dead man to bear witness that his father had not killed him.
15. (Daub.)
16. Raises to life a drowned Girl.
17. A Boy.
18. Detached figures of Men and Boys, by *Titian*.

The adjacent Chapel of **San Giorgio** (key at S. Antonio), erected by Raimondino da Soragna in 1377, contains some celebrated *Frescoes by *Altichieri*, assisted by *Jacopo d'Avanzo*. The subjects are from the New Testament, and histories of SS. George, Catharine, and Lucia: the large painting of the Crucifixion behind the altar, and over it the Crowning of the Virgin, are very fine; a votive painting in the upper series on the l. wall next to the altar represents several members of the Lupa family kneeling before the Virgin, to whom they are presented by S. George their patron. **ENTRANCE WALL**.—Nativity; Flight into Egypt; Adoration of the Magi; Presentation. —**LEFT WALL**.—St. George and the Dragon; Magician vainly tries to poison the Saint; St. George baptizes

**Scuola del Santo*, containing some damaged frescoes of the miracles

Zebeo, King of England; Tortured on the Wheel; Votive Picture (see above) in two compartments; St. George makes a building fall by prayer; St. George beheaded.—**RIGHT WALL.**—Two first compartments spoilt; Angel arrests the Wheel; St. Catharine beheaded. *Lower row:* S. Lucia accused before Tribunal; dragged by oxen to martyrdom; burnt, and placed in boiling oil; stabbed; death and funeral. On the rt. of the last, portrait of J. d' Avanzo in black. The sarcophagus on the l. was formerly surrounded by 10 gilt statues of members of the Soragna family, which were destroyed during the occupation by the French soldiery at the end of the last century.

The ***Madonna dell' Arena** (C. 4) stands in an oval garden, the site of an Amphitheatre, whose foundations have recently been exposed to view. (Entrance, 1 fr.) It was built in 1303 by *Enrico Scrovegno*, the son of Rinaldo, consigned by Dante to the Inferno for his usury and avarice.

The very curious statue of the founder is in the sacristy, with the inscription, "Propria figura Domini Henrici Scrovegni, militis de l'Arena." His dress is merely the ordinary "abito civile" of the time. About this time *Giotto*, then young, was working at Padua, and Scrovegno employed him to decorate the edifice, which still belongs to a descendant of the Count Gradenigo of Venice whose sister Scrovegno married. The Chapel consists of a nave with a tribune at its extremity in a simple Gothic style.

These ***FRESCOS** illustrate Sacred History with a dignified as well as touching simplicity, eminently befitting the Divine theme. The subjects are taken partly from the New Testament and partly from the Apocryphal Gospels. No artist of any period has been more successful than Giotto in telling his story in a striking and intelligible manner, combined with exquisite feeling for graceful beauty and deeply pathetic expression.

Second in consideration, but equally remarkable, is Giotto's skill in ornamental design; and his judgment must be commended in reserving purely decorative work for the ceiling. "The Arena chapel is not only the most perfect expressional work, it is the prettiest piece of wall-decoration and fair colour in North Italy."—*Ruskin*. Everything here has been repainted, except the figures in *chiaroscuro*, which are precisely as Giotto left them.

On the wall over the entrance is the Last Judgment, much injured. The vices of the clergy are brought forward with peculiar prominence. In the centre, and not connected at all with the rest of the composition, Scrovegno is represented offering his chapel, which is accepted by three angels.

The uppermost range on the rt. contains scenes from the Life of the Virgin, principally from the Apocryphal Gospel attributed to St. James the Less. Commencing on the S. wall, and nearest the altar,—1. Joachim driven from the Temple by the priests, because he had not begotten any issue in Israel; 2. Joachim returns to his sheepfolds, and prays during 40 days and 40 nights; 3. the Angel Gabriel appears to Anna, and reveals that the prayers of her husband have been heard; 4. Sacrifice of Joachim; 5. Joachim's Vision; 6. Meeting of Joachim and Anna at the Gate of the Temple—a most graceful composition. On the wall opposite: 7. Birth of the Virgin; 8. Presentation of the Virgin in the Temple; 9. Suitors bringing their rods; 10. Watching of the Rods; 11. Marriage of Joseph and Mary; 12. Procession after the Marriage; 13. Annunciation, over the chancel arch: here the grace which Giotto imparts to his female figures is peculiarly discernible.

2nd row on the rt.—1. Nativity, injured; 2. Wise Men's Offering; 3. Presentation of Jesus in the Temple; 4. Flight into Egypt; 5. Massacre of the Innocents. On the l.—6. Our Lord among the Doctors: much injured; 7. Baptism in the Jordan;

8. Marriage in Cana of Galilee; 9. Raising of Lazarus: a magnificent composition; awe approaching to terror in the bystanders, death yet struggling with life in the resuscitated corpse; 10. Entry into Jerusalem; 11. Christ driving the Money-changers out of the Temple. On the l. of the altar is the hiring of Judas, with a demon behind the traitor.

Below, on the l.—12. Last Supper: much ornament, very minutely finished, is introduced into the architecture; each Apostle has a marked and peculiar dress, either in colour or fashion, which is preserved in all the other paintings in which they are introduced; 13. Christ washing the feet of the Apostles—a very beautiful composition; 14. Jesus betrayed by Judas; 15. Jesus before Caiaphas; 16. Jesus scourged and crowned with thorns; 17. Jesus bearing the Cross—a full composition with some beautiful groups, particularly Mary and her companions pushed back by the Jews; 18. Crucifixion: the thieves are omitted; 19. Deposition from the Cross. In expression this is considered the finest of all the existing works of Giotto, here or elsewhere: the deep and tender affliction of the Virgin, the impassioned eagerness of St. John, and the steady composure of Nicodemus and Joseph of Arimathea, are all in accordance with their characters; 20. Resurrection and Noli Me Tangere: the figure of St. Mary Magdalene is an admirable personification of devotion; 21. Ascension; 22. Descent of the Holy Ghost: singular in its arrangement.

The lowest range of paintings consists of allegorical or symbolical figures of the Virtues and Vices intermixed into architectural compartments, presenting imitations of marble, panelling, &c., with borders, exactly like those executed in mosaic upon the tomb of Edward the Confessor in Westminster Abbey. This species of decoration seems to have been a favourite amongst the Italian artists of the time of Giotto, as it is found in the papal chapel of Avignon, painted in his style or by his school. Opposite

to each Virtue is the antagonistic Vice; the figures are tinted in chiaroscuro. In many the allegory is intelligible, in others obscure. The Virtues are turned towards the Paradise, the Vices in the direction of the Inferno or Last Judgment. Commencing on the rt. by the door—*Hope*, winged, scarcely touching the earth which she is quitting, and eagerly stretching forwards and upwards to the celestial crown.—On the opposite wall: *Despair*, a female, who, at the instigation of the Fiend, is in the act of hanging herself.—*Charity*, a triple flame issuing from her head. Her countenance is beaming with joy. She holds up her right hand to receive gifts from heaven; and in her left is a vase from which she dispenses them.—*Envy*, standing in flames; a serpent issues from her mouth, and recoils on herself; she has the ears and claws of a wolf.—*Faith*, holding the Creed, and trampling on a horoscope; in the other hand she grasps the Cross. When we recollect the trust which, in the age of Giotto, was placed in astrologers, the boldness of thought which this figure discloses will be appreciated.—*Unbelief*, a Roman helmet upon her head, in her hand an ancient heathen idol, to which she is noosed, and by which she is dragged to the pit; she turns her back on the hand from heaven bearing a scroll.—*Justice*, a crowned matron seated upon a throne, her countenance severe and thoughtful. In one of the scales of the balance an angel presents a laurel-wreath to the good; in the other is the destroyer wielding the sword for the punishment of the wicked. Beneath is a composition with figures hunting, sporting, merchants travelling; apparently indicating the ease and comfort enjoyed by those who live under a good government.—*Injustice*, an elderly man in the dress of a judge, of a harsh and forbidding countenance: he is "sitting in the gate;" but the path to his tribunal is overgrown with thorns and briers, and his fingers terminate in claws. In one hand he holds a sheathed sword in vain—evidently no terror to evil-doers; in the other a hook, the emblem of rapa-

city. In the compartment below, the travellers represented above are assaulted and murdered, indicating a contrast to the figures on the opposite side, the miseries of living under an evil government. Under his robe appears a coat of mail.—*Temperance*, a female figure fully draped. She holds a sword, but it is bound into the scabbard: a bit is placed in her mouth—emblem of restraint.—*Anger*, a hideous crone, tearing her dress.—*Fortitude*, in ancient armour; the skin of a lion thrown over the shoulder. She rests tranquilly upon the shield which she opposes to her enemies.—*Inconstancy*, a young girl, falling backwards from a wheel, upon which she tries to balance herself; in allusion to Eccles. xxxiii. 5.—*Prudence*, sitting at a desk, and contemplating herself in a mirror. At the back of her head is the face of an old man, but apparently a mask, or part of her head-dress, and not a second face, as in the tomb of San Pietro Martire at Milan. Raphael adopted this mode of allegorising the Virtues.—*Folly*, in a fantastic dress, probably intended for that of a court fool or jester.

The Choir is painted with the history of the Virgin, probably by Giotto's pupil, *Taddeo Gaddi*. They are much inferior to the rest, and represent: 1. Visit of the Virgin to St. Elisabeth; 2. Compact between the Devil and Judas; 3. the Virgin announcing her death to St. John; 4. (opposite) Her Death; 5. Obsequies of the Virgin; 6. Ascent to Heaven; 7. Coronation. Behind the altar is the Tomb of *Enrico Scrovegno*, who died in exile at Venice in 1320. The altar is surmounted by small statues of the Virgin and Child, with two angels. The sculptor is unknown, although on one of the statues is cut the name of *Johannis Magistri Nicoli*, whence it has been supposed the work of Giov. Pisano. The windows of the chapel mostly retain the ancient Venetian glazing—small circular panes of thick glass—which adds to its antique effect. In the small Sacristy, opening out of this tribune, is

the statue of the founder in a Gothic niche.

Il Carmine (B C. 3) is of the 16th cent. The Sacristan keeps the key of the *Scuola* adjoining on the rt. Here are several frescoes by *Girolamo da Santa Croce* and *Campagnola*. By the former, Nativity of the Virgin, Her Presentation, Purification, and Marriage; by the latter, *Nativity of Christ and Adoration of the Magi. At the altar, Virgin and Child, wrongly ascribed to *Palma Vecchio*. To the l., Meeting of Joachim and Anna, an inferior work by *Titian*. A Statue of *Petrarch* was erected in the Piazza to commemorate the 500th anniversary of his death, in 1874.

Close to the Ponte Molino, S.W. of the Church, is an old tower bearing a tablet with this inscription, "Eccelino eresse, 1250." On the other side of the bridge the street passes under another tower, which is inscribed, "Da questa Torre Galileo molta ira de' cieli svelò."

The **Eremitani** (C. 4), a Church of the Augustines, was erected between 1264 and 1276, and restored in 1880. The panelled wood roof was added in 1306 by the same Fra Giovanni who put up that of the Palazzo della Ragione, and who is said to have employed here the old one which he obtained for his labour. From its simplicity as well as its ornament the interior is impressive. It consists of a single nave, nearly 300 ft. long, lighted from the extremities. Over the S. door is the bust of its architect, Giov. Lando. The large Choir has some curious Frescoes, attributed to *Guariento*, remarkable for their mystical and allegorical character. The lower tier in chiaroscuro represents planets ruling the constellations more peculiarly appropriated to them, or, as some suppose, the Days of the Week. Above are large paintings, in six compartments on either side, representing subjects from the lives of St. Augustine; some of them have suffered from damp, time, and neglect. In the

Chapel to the rt. of the Choir is a good Gothic tomb. By *Mantegna* (1458) and his school are fine *FRES-
COES in the adjacent *Cappella SS. Jacopo e Cristoforo*. The two frescoes of the death of St. Christopher have been detached from the wall. They have suffered greatly of late years, and the figure of the Saint in both has almost entirely disappeared. The soldier holding a spear, at the entrance on the rt., is a portrait of Mantegna. The compartments of the upper row are by *Bono* and *Ansuino*, of Forlì, disciples of Squarcione. At the altar are coloured terra-cotta figures of the Virgin and Child, with SS. Francis, Anthony of Padua, John Bapt., James, Christopher, and Anthony the Hermit, by *Giovanni da Pisa*, a pupil of Donatello. Behind the altar is the *Assumption of the Virgin, by *Pizzolo*, the competitor of Mantegna.

Near the W. end of the Church is the Tomb of Jacopo Carrara, 5th lord of Padua, the friend and patron of Petrarch, who composed the Latin epitaph upon it. Opposite, on the S. wall, is that of his father, Ubertino (1354). Each is beneath a canopy as large as a church portal: the figures are of beautiful execution. The countenance of Ubertino, the hard old man, is expressive. With the exception of these tombs, there are but few memorials of the once powerful lords of Padua. The extinction of the family is one of the most gloomy events in the history of Venice. After a valiant defence the last Francesco Carrara and his two sons surrendered Padua to the Venetians (1405): they were independent princes nowise subject to Venice; but by the Council of Ten they were condemned and strangled in the dungeons of St. Mark in 1496. Francesco made a desperate resistance in his cell, but was overpowered, and a member of the noble family of Priuli did not disdain to perform the task of executioner. On the W. wall are Statues in stucco with beautiful Renaissance arabesques: rt., S. Bernardino, between SS. Peter and Andrew; l., SS. John Evan. and Bartholomew.

The monument to the architect is in the S.W. corner of the rt. transept: an odd half-length statue, clad in a robe. On the l., half-way along the N. wall, is the splendid monument of Benavides, professor of law (1583), by *Ammanati*. The artist has equally displayed his talents as a sculptor and as an architect. Benavides would not trust his executors, and therefore he erected this memorial in his lifetime. It is decorated with allegorical figures of Wisdom and Labour, Honour and Fame. In a Chapel l. of the Choir is the Tomb of Gen. Sanguinassi.

In the Sacristy, to the rt. of the entrance, is a Gothic monument in red Verona marble to the painter Paulus de Venetiis (1429). He is lecturing to his pupils, men as old as himself, with cowls and hoods; but, as at Pavia, the dignity of the professor is preserved by his being represented four times as large as his auditors. Over the altar, St. John in the Desert, by *Guido Reni*. To the l. a relief, by *Canova*, to the memory of William Frederick, Prince of Orange, who died at Padua in 1799, at the age of 25. It represents the ever-recurring weeping female figure, with a pelican.

In the Oratory of S. Filippo Neri, opening out of the Sacristy at *S. Tommaso* (E. F. 3), under glass, is a beautiful fragment of a Virgin and Child, by *Giovanni* and *Antonio da Murano*.

S. Francesco (6, E. 4) was designed by *Sansovino*. The second chapel on the rt. has frescoes by *Girolamo da Santa Croce* (1530), representing the Birth, Presentation, Annunciation, and Marriage of the Virgin, with figures of Charity and Faith, and heads of Prophets and Kings on the piers and arches. In the transepts are the divided panels of a monument to Pietro Roccabonella with bronze reliefs by *Bellano* (1498)—the Professor at his desk, and the Virgin and Child with SS. Francis and Peter Martyr. Below this is a good kneeling-figure

in white marble. To the N. of the Church is a picturesque Cloister.

San Gaetano (D. 4) has a façade by Scamozzi. There is a small half-figure of the Virgin by *Titian*, in the chapel of the Holy Sepulchre, reached by some descending steps on the l.

***Santa Giustina** (G. 4), supposed to stand on the site of a Temple of Concord, has been repeatedly ruined and rebuilt. The present large edifice was begun in 1502, by *Padre Girolamo da Brescia*, and completed in 1532–1549, by *Andrea Morone*. The brick front, approached by a broad flight of steps, is rough and unfinished; but the general style of the interior is good, from its proportions, its great expanse, and its piers and cupolas. The aisles form a series of vaulted recesses opening into the nave, and communicating with one another by lower arched openings.

The *Martyrdom of Sta. Giustina, at the high altar, is by *Paolo Veronese*. At the 4th chapel rt. is the Death of Sta. Scolastica, by *Luca Giordano*; 5th rt., St. Benedict with SS. Placidus and Maurus, by *Palma Giovane*. The chapel rt. of the choir contains a beautiful group by *Parodi*, representing a Dead Christ, with the Virgin, Mary Magdalene, and St. John. The fine *sculptured woodwork of the choir was executed from designs of *A. Campagnola* in 1556. On the upper row, New Testament subjects—Old Testament scenes on the lower. On the lower stalls, statues of the Evangelists, Latin Doctors, Isaiah, and David, SS. Giustina and Prosdocimo; close to the altar on the rt., Conversion, Preaching, and Arrest of St. Paul; l., St. Peter healing the cripple, Baptism of Cornelius, and Death of Ananias. In the passage leading to the Sacristy is a very early piece of sculpture, representing Justice with two kneeling figures. Beyond, in the ante-room, are some damaged reliefs, and various scraps of fresco. The stalls in the *Coro Vecchio*, the only portion of the older Church that was

preserved, are by two artists of Parma and Piacenza (1448). They are inlaid with beautiful architectural designs. Here is a recumbent effigy of Jacopo degli Zocchi, Doctor of Laws, and opposite that of an Abbot. At the altar once stood Romanino's great picture, now in the Museum. In the Chapel of S. Prosdocimo, below this, is a white marble carving of the Saint, by a monk of the Convent. Steps lead down to the Catacombs of SS. Giustina, Prosdocimo, and Daniel. The Chapel of S. Prosdocimo also contains a miraculous image of the Virgin, supposed to have been brought from Constantinople by St. Urius, where it escaped the flames raised to destroy it by the iconoclast Emp. Constantinus in the 8th cent. The altar in the l. transept is supported by two spiral columns of alabaster, and two of rare granite. Behind it is a sepulchral urn erected by Gualfortino Mussato in 1316 for the remains of St. Luke. It is adorned with alabaster reliefs of the Evangelistic symbols and four Archangels. In the opposite transept is the altar of St. Matthew, with Greek marble reliefs of the Apostles.

Facing this Church is the **Piazza Vittorio Emanuele II.**, formerly called the *Prato della Valle*, a large, irregular open space, the centre of which is occupied by an oval surrounded with Statues, and by a canal supplied with water from the Bacchiglione. It was intended to limit the memorials to the great men of Padua; but as even local fame could not supply a sufficient number of subjects, they have been forced to enlist some celebrities from other countries, who, as *Auditores Patavini*, had been educated in the University: Antenor, Pietro di Abano, Petrarch, Tasso, Galileo: 78 in all. That of the Marquis Giovanni Poleni, a correspondent of Sir Isaac Newton, is one of the early works (1789) of Canova. Gustavus of Sweden, the "Lion of the North," has a full right to his station here, for in 1609 he studied at Padua, and attended the lectures of

Galileo : and in consequence of this, when his unfortunate namesake visited Padua in 1783, he requested permission to erect this statue of his great ancestor. Excellent statues of Giotto and Dante, by *Vela*, have been placed beneath the Gothic Loggia, erected in 1863 as a Grand Stand for the judges at the annual races (12th June), on the W. side of the Prato.

S. Maria dei Servi (E. 3), now a Parish Church, has a 15th-cent. Pietà in fresco beyond the 1st altar rt., and a bronze relief by *Bellano* of two University Professors adoring the Virgin and Child, over the Sacristy door.

Sta. Maria in Vanzo (F. 2, 3) is entered through the adjoining Seminario, of which it is now the Chapel. Over the high altar is the Virgin and Child with SS. Peter, John Bapt., Catharine, and Paul, by *Bartolommeo Montagna*. The fresco of the Coronation of the Virgin on the vault is by the same painter. In the Chapel to the l. is an Entombment, by *Jacopo Bassano*. The artist, according to his custom, has introduced portraits of himself and his family. In the 4th chapel on the rt. is a painting by *Maganza* of the Madonna with the Virgin Martyrs, SS. Barbara, Agnes, Giustina, Catharine, Apollonia, Cecilia, and Lucia. The frescoes over the arches of the gallery that crosses the church are by *Campagnola*. The adjacent *Seminario Vescovile*, or College for students in Theology, contains a library of upwards of 40,000 printed books and several MSS., amongst which is an autograph letter of Petrarch to Jacopo Dondi, a curious Psalter of the 14th cent., and the original MS. in 12 vols. by Forcellini of his great Latin Dictionary.

San Michele, an Oratory, W. of S. Maria in Vanzo, is a fragment of a demolished Church, which was full of good frescoes. On the l. wall is the Adoration of the Magi, by *Jacopo da Verona* (1397), with portraits of the Carrara family. The four heads

to the rt. in the Funeral of the Virgin opposite are said to be those of Boccaccio, Dante, Petrarch, and Pietro di Abano. Above this, St. Anthony the Hermit ; to the rt., Descent of the Holy Spirit.

A little further W. is the **Specola**, or Astronomical Observatory, situated in the mediæval tower of S. Tommaso, formerly the principal defence of Padua on the W. side. Erected by Eccelino da Romano, it served as the prison in which many of his victims suffered. The Observatory is well supplied with instruments from London, Munich, and Vienna. The view from the summit is very fine, over the N.E. Alps, the Lagunes of Venice, and the Euganean Hills.

Santa Sofia (D. 5), supposed to be the ancient cathedral of Padua, is an interesting 12th-cent. Church of basilica form, much modernized. Part of the original apse may be seen beyond the Sacristy, to the l. of the high altar. It contains some early paintings.

The **MUSEO CIVICO** (F. 4) is a modern building on the site of the old monastery of S. Antonio. In the beautiful pointed Cloisters are the Roman antiquities found beneath the Caffè Pedrocchi (see above), consisting of broken columns, and various architectural fragments. On the further side is the Tomb of the Voluminii, among numerous sepulchral monuments. A handsome staircase leads to the badly arranged but interesting

Pinacoteca, a Collection of Pictures obtained from suppressed monastic buildings, or purchased by the city (50 c.).

Basaiti : 139, Virgin and Child, with SS. Peter and George.

Boccaccino : 146, Virgin and Child, with SS. Lucia and Catharine.—204, *S. Agata.

Bonifazio : 50, Adoration of the Shepherds, with SS. Francis and Catharine.—159, Virgin and Child, with SS. John Bapt., Francis, Jerome, and Sebastian.

Campagnola: Beheading of St. John—a fresco transferred to canvas.

Campi: Virgin and Child.

Francesco da Santa Croce: 187, Marriage of St. Catharine.

Garofalo: 287, Holy Family.

Girolamo da Santa Croce: 403, Virgin and Child with many Angels.—12, Holy Family, with the Almighty above.

Lor. Lotto (School of): 116, Virgin and Child, with SS. John Bapt., Catharine, and a donor.

Luca Longhi: 226, S. Giustina.—239, Presentation in the Temple.

Morone (Francesco): 36, *Virgin and Child.

Padovanino: 286, *Bathsheba.

Palma (School of): 86, Virgin and Child, with two donors.

Palma Giovane: Small copy of Michel Angelo's Last Judgment.

Palmezzano: Virgin and Children.

Pordenone (School of): 29, Virgin and Child, with SS. Nicholas, Louis, and donor.

Romanino: 209, *Virgin and Child, with SS. Benedict, Giustina, Prosdocimo, and Scolastica; Innocents on the predella, Pietà above. A large and celebrated painting, formerly at S. Giustina.—231, Virgin and Child, with SS. Benedict, Giustina, and a Singing Angel (1521).

Sassoferrato (Pietro Paolo): 244, Virgin and Child, with SS. Peter and Sebastian (1497).

Squarcione: St. Jerome, with SS. Giustina, Anthony the Hermit, John Bapt., and Lucia—"much repainted and injured, rude, ill-drawn, and ill-coloured, but the only genuine picture by the painter known to exist" (K.).

Tiepolo: 297, St. Patrick.

Torbido: Portrait of a Youth, crowned with a wreath.

Venetian School: 169, Christ meeting His Mother on the way to Calvary.

Vincenzo da Treviso: 91, Presentation in the Temple.

Here are also modern pictures, pieces of sculpture, and other objects bequeathed by Cavaliere Bottacini. *Magni's* Reading Girl was much admired at the London Exhibition of

1862. The collection of bronzes contains a small candelabrum by *Br* (or *Riccio*), the sculptor of many reliefs in S. Antonio.

The COLLECTION OF COINS embraces all those struck at Padua, and many specimens from Venice, as well as the seals of the Carrara rulers. The series of Ancient Deeds and Autographs is most interesting, from the 11th cent. to the present day—three of the unfortunate Doge Marino Faliero are extreme rarities. Forming a part of the Museo is an extensive series of engravings.

The LIBRARY is rich in works connected with Padua, containing nearly 10,000 printed vols., and a large series of MSS. of local interest.

Further S. is the Botanic Garden, the most ancient in Europe, having been instituted by the Venetian senate in 1543. The celebrated Prosper Alpinus professed here in 1545. The garden is interesting as containing some of the oldest specimens of exotic trees and plants now common in Europe, the patriarchs of our shrubberies, plantations, and conservatories. The Lebanon cedar, the oriental plane, and a *Gleditschia* 93 feet high, may be noticed. The magnolias are superb. Attached to the garden is a Botanical Museum with an extensive herbarium.

The so-called Tomb of Antenor (17, E. 4) is a large antique marble sarcophagus, resembling those of the Lombard period at Ravenna, supported by stumpy columns of the 13th cent., and covered by a brick canopy.

It was discovered in 1274 underground, containing a second sarcophagus of lead, and a third of cypress-wood. In the latter was a skeleton grasping a sword, an inscription upon which, in barbarous Latin, was interpreted to indicate that the tomb belonged to Antenor. The supposed remains of the founder of the city were then deposited in the Church of San Lorenzo, now demolished. When

The train now reaches

72 m. **Venice** (It. *Venezia*). Porters and Commissionnaires are in attendance just outside the Stat. Gondola to the Hotel, 1 fr.; luggage, 15 c. each heavy article.

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History.

"The name of Venice, or Venetia, was formerly diffused over a large and fertile province of Italy, from the confines of Pannonia to the river Addua, and from the Po to the Rhetian and Julian Alps." Venetia was divided into *Prima* and *Secunda*, of which the first applied to the mainland, and the second to the islands and lagunes. In the first, "before the irruption of the Barbarians, 50 Venetian cities flourished in peace and prosperity: Aquileia was placed in the most conspicuous station: but the ancient dignity of Padua was supported by agriculture and manufactures." —*Gibbon*. Venetia *Secunda*, placed in the midst of canals at the mouth of several rivers, was occupied in fisheries, salt-works, and commerce. (See *Introduction*, p. [51].)

Venice owes its existence as a city to the fugitives, who, on the invasion of Italy by Attila, sought safety, after the fall of Aquileia, from the sword of the Huns, among the neighbouring islands "at the extremity of the Gulf, where the Adriatic feebly imitates the tides of the ocean; near a hundred small islands are separated by shallow water from the continent, and protected from the waves by several long slips of land, which admit the entrance of vessels through some secret and narrow channels."—*Gibbon*.

In this expanse (the Laguna or Lagoon) are several small islands, among which the *Isola di Rialto* (*Rivo alto*—deep stream), had long served as a port of Padua, and a few buildings for naval purposes had been constructed upon it. The fall of Aquileia, and the self-banishment of the neighbouring inhabitants of Concordia—Opitergium, now *Oderzo*—Altinum, *Altino*—and Patavium, *Padua*—occurred in the year A.D. 452: but as early as 421 a church dedicated to St. James had been erected on the island of Rialto. Sabellico has preserved a tradition that the earliest buildings of this town were raised on the very spot now occupied by the Cathedral of St. Mark, and that the first foundations were laid on the 25th March.

As a general description of Venice, that of Rogers is still true, except that the railroad has superseded the passage from the mainland in a gondola.

There is a glorious city in the sea.

The sea is in the broad, the narrow streets,
Ebbing and flowing: and the salt sea-weed
Clings to the marble of her palaces.

No track of men, no footsteps to and fro,
Lead to her gates. The path lies o'er the
sea,

Invincible; and from the land we went

As to a floating city—steering in,

And gliding up her streets as in a dream,

So smoothly, silently—by many a dome,

Mosque-like, and many a stately portico,

The statues range along an azure sky;

By many a pile, in more than eastern pride,

Of old the residence of merchant-kings;

The fronts of some, tho' Time had shatter'd

them,

Still glowing with the richest hues of art,

As though the wealth within them had run
o'er.

Venice is built upon upwards of 72 islands or shoals, the foundations for the buildings being formed with piles and stone. It is divided into two unequal portions by the *Canalazzo*, or

Grand Canal, whose course (nearly 2 m.) through the city is in the form of an S reversed, and is intersected in all directions by 146 smaller canals, crossed by innumerable bridges. Three main bridges cross the Grand Canal: that of the Rialto, in stone, the other two in iron—one leading to the *Accademia delle Belle Arti*, the other to the Rly. Stat.

The smaller bridges are so numerous, that there is no part of the city—that is to say, no house—which cannot be reached on foot through the narrow lanes called *calli* (sing. *calle*); but many of the finest buildings having their façades on a canal, can only be seen from the water, out of which they rise. A gondola is therefore at times indispensable to the stranger.

Besides the general term *calle*, the narrow lanes where several run together from the rt. and l. are called *lista*; and when long and paved, the *Calle* is styled *salizada selciata*.

When a footway intervenes between the houses and the water it is called a *riva*.

The larger and wider Rive are called *Fondamente*. The open spaces are *Campi*. A canal is *Rio*.

The population of the city is now 153,575, though at the close of the 15th cent. it exceeded 180,000.

"The Venetian dialect, or rather language, was formerly so much cherished as a token of nationality, that the speakers in the Senate were compelled to employ it to the exclusion of the Tuscan or *Volgare*. It possesses great softness and pleasantness of sound, and bears somewhat the same relation to the *Volgare* that the Portuguese does to the Castilian; the consonants are elided, and the whole softened down: as in *Padre, Pare; Madre, Mare; Figlio, Fio; Casa, Cà*."—*Rose's Letters*.

The principal manufactures of Venice are glass, in various forms, mirrors, beads, ornamental vessels, &c., jewellery, gold and silver chains, lace, silver stuffs, silks, and velvets; soap, wax and spermaceti candles, sugar refineries, &c. Printing is extensively carried on. Ship and boat building prevails to a considerable extent at Venice and Chioggia, and a great number of the inhabitants depend on fishing and on navigating the vessels belonging to the port. The latter, exclusive of fishing-boats, amount to about 30,000 tons of shipping,

VENICE

for Murray's Handbook.

A

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Doges Palace	C. 5. 6
Giovanelli	B 4
Pesaro	B. 4
Venramin	B. 4

Churches

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S. Apostoli	B. 5.
L. Cornini	C D. 3.
S. Cassiano	B. 4
S. Francesco della Vigna	B C. 6. 7.
Frari	C. 3. 4
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S. Giacomo di Rialto	B. 5.
S. Giobbe	A. 3.
S. Giorgio dei Greci	C. 6.
S. Giorgio Maggiore	D. 6
S. Giovanni in Bragola	C. 6
English Ch.	D. 4.

S. Giovanni Crisostomo	B. 5.
S. Giovanni e Paolo	B. 6
S. Guthano	C. 5.
S. Maria dell'Orto	A. 4.
S. Maria Formosa	C. 6.
S. Maria della Salute	D. 5.
Il Redentore	E. 4.
S. Salvatore	C. 5.
S. Stefano	C. 4.
Scuola di S. Marco	B. 6.
di S. Rocco	C. 3.

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Musco Correr	B. 4
Manfredini	D. 5.
Post Office	C. 5.
Teatro la Fenice	C. 4. 5.
Scuola di S. Giovanni	C. 3.

B

C

D

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application of a lucifer-match.

N. Italy.

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VENICE

for Murray's Handbook

PRINCIPLE OF FOLIOLENGE

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5	India	21 1
6	Manila	10
7	India	10
8	de la grande Fata	10
9	Roma	10 1
10	Amsterdam	10 1

employed chiefly in the coasting trade. Several first-class ironclads have been built in the *Arsenal*.

The trade of Venice has been increasing for some years, but from the irremediable defects of the port it is not likely to advance to such an extent as ever to render it a place of first-rate commercial importance. The direct trade between England and Venice consists in some cargoes of fish, in large quantities of coal and iron, and some manufactured goods. There is a considerable trade with Dalmatia, Albania, and parts of Greece.

The tide of the Lagoon is quite perceptible, the rise and fall being between 2 and 3 ft. At low water the Lagoon in some directions appears a vast expanse of mud. This is particularly observable looking W. from the neighbourhood of the bridge leading to the Arsenal, or from the top of the tower of S. Marco. There is no doubt that the depth of the Adriatic was formerly greater than now. At present its greatest, between the coasts of Dalmatia and the mouths of the Po, is 22 fathoms, and a large part of the Gulf of Trieste, and the Adriatic opposite Venice, is less than 12 fathoms deep. This decrease is caused by the numerous large rivers which, charged with alluvial matter from the Alps, empty themselves into the N. extremity of the Gulf.

ARTESIAN WELLS.—Situated in the midst of a salt marsh, Venice had been dependent on its cisterns for fresh water, or on its being brought from the mainland in large flat-bottomed boats, attended with great expense; but several Artesian wells were sunk in 1847, at the expense of the municipality, and under the direction of a French engineer. At present unceasing streams of fresh water supply fountains in several of the squares of Venice, as in the Campi of S. M. Formosa, Gesuiti, &c.; and, although at first prejudices were raised against it, from its slightly chalybeate quality, it has come into general use. The water contains a small quantity of iron and some vegetable matter, the latter derived from the peaty stratum through which it filters, and strangers should avoid drinking it without wine.

Here and there, as in a garden on the Guidecca, the water is highly charged with inflammable gas, forming bubbles upon the surface, which ignite on the application of a lucifer-match.

N. Italy.

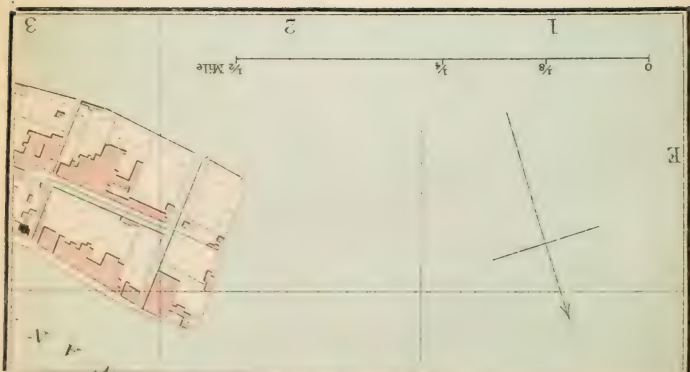
Venice is now supplied with drinking water from the main land.

The **Gondola** is a long flat-bottomed boat, tapering towards each end, where it rises considerably above the water, the whole painted black (in pursuance, it is said, of a law passed in the 15th cent.). The well-cushioned seats are rather astern of the centre of the boat, and are generally protected by the *felze*, a covering, overspread with black cloth, which forms a small cabin and affords complete protection against wind and rain. It is furnished with a door in front and a sliding window at each side. This canopy may be entirely removed, and an awning substituted in summer. The boat is managed by means of an oar working on a crooked rowlock. The rower stands upright on the *poppa* (stern), behind the seat, facing the direction in which the gondola is intended to move: he impels it by pushing the oar from him, retaining the blade in the water on the backward stroke for the purpose of steering. If a second rower is employed, he stands in the fore part of the boat, and also rows forwards. A halberd-like piece of iron with projecting teeth (*ferro*) is carried at the prow. It acts as a counterpoise to the rower at the stern, and tests the height of the bridges. A gondola will accommodate under its cover 3 persons comfortably—there are seats for 4. The gondoliers are usually strong, active, and civil fellows. Their cries to avoid a collision on turning a corner are peculiar (*già premè*, to the rt., *sta lì*, to the l.). They are to be found for hire principally at the *Piazzetta*, but also at the ferry stations (*traghetti*) and other points. For Tariff, see *Directory*.

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not fail to carry an abundant supply of coppers.

I.—Piazza di San Marco, Campanile, Loggiatta, Clock Tower, Flag-staffs; Piazzetta, Granite Columns.

**Cathedral of St. Mark (Treasury, 12 to 2; Palazzo Reale).

II.—Doge's Palace, daily 10 to 3; Library, Archeological Museum, and the closed Rooms.

III.—**Grand Canal and its Palaces (some of which are open to visitors between 10 and 4), Venice and Murano Glass-Works, Campo San Vio.

**Academy Picture Gallery (daily 9 to 3, Sundays and Festivals 10 to 3).

IV.—*Rialto Bridge to the Scalzi; returning by the

*Frari (Archives, Thurs. 10 to 3), *Scuola di S. Rocco, and San Giovanni Evangelista; Tolentini, S. Pantaleone, Carmine, and S. Trovaso.

V.—*S. Zaccaria and S. Giovanni in Bragola.

*Arsenal and its Museum (daily 9 to 3).

S. Francesco della Vigna; Scuola di S. Giorgio.

*SS. Giovanni e Paolo, S. Giovanni Crisostomo, S. Maria dei Miracoli, *S. Maria Formosa.

VI.—S. Fantino, *S. Stefano, S. Cassiano.

Museo Civico; S. Giobbe and *Madonna dell' Orto; Giovanelli Palace (by special permission); S. Giovanni Elemosinario, and S. Salvatore.

VII.—*Salute, Pinacoteca Manfredini, in the *Seminario*.

*Redentore, on the Giudecca.

*S. Giorgio Maggiore, S. Lazzaro, and the *Lido. The islands of Murano and Torcello will require an extra day.

On moonlight evenings a lounge in a gondola on the Grand Canal is delightful. Coffee and ices at Florian's on Sun., Mon., Wed., and Fri., when the band plays (8 to 10 P.M.) in the square.

Good music also at the Caffè del Giardino, much frequented in summer.

A glance at the most remarkable objects may be obtained in *one day* by those whose time is limited, taking them in the following order: the Ca-

thedral of St. Mark and the Doge's Palace; then engaging a gondola at the Molo, visit the *Salute*, the *Academy Picture Gallery*, the *Frari*, and the *Scuola di San Rocco*; returning to the Grand Canal, follow it past the *Rialto Bridge* as far as the *Cà d'Oro*, and then turn off to *SS. Giovanni e Paolo*, *S. M. Formosa*, and *S. Zaccaria*.

Venice is the seat of a *Patriarch*, the only ruling prelate of that dignity in Europe, except the Patriarch of Lisbon. The Patriarchs who represent the Eastern Church in Rome are only titular.

*PIAZZA DI SAN MARCO.

This beautiful and celebrated Square, the centre of business and amusement, is usually entered by the stranger from the W. side, under the *Atrio*, or *Nuova Fabbrica*, built in 1810 upon the site of the old Church of San Gemignano (see Plan of Venice at the Arsenal). This Church had already been shifted in the 12th cent. to this spot, having originally stood near the centre of the Piazza. Beneath the central passage of the *Atrio* is the grand entrance to the Royal Palace (see below). Standing in the square and looking towards the Basilica of St. Mark, on the left runs the long line of the *Procuratie Vecchie*, beyond which is seen the *Torre dell' Orologio*, or Clock Tower. On the rt. are the *Procuratie Nuove*, terminated by the *Libreria Vecchia*, whose front lies towards the Piazzetta. The length of the Piazza is 192 yds.; its width at the E. end, 90 yds.; at the W. end, 62 yds.

The **Piazzetta** runs off at rt. angles from the S.E. end to the edge of the canal. On its W. side stands the *Libreria Vecchia*; on the E. the Ducal Palace. Near the Canal stand two granite columns, one surmounted by the bronze lion of St. Mark, the other by a statue of St. Theodore. Across the water, on a small island, stands the Church of *S. Giorgio Maggiore*; nearer at hand, and to the rt., are the *Dogana* and *Sta. Maria della Salute*,

while to the l. stretches a long line of quay at which many vessels are moored, known as the *Riva degli Schiavoni*, beyond which the view is terminated by a green point which indicates the *Public Gardens*.

The **Procuratie Vecchie*, standing upon an arcade of 50 arches, within which are shops, form nearly the entire N. side of the Piazza. This fabric was raised by *Bartolommeo Buono* and *Guglielmo da Bergamo*, in 1517, and was intended for the habitation of the Procurators of St. Mark, the most important dignitaries of the republic. Nine in number originally, they were the churchwardens or trustees of San Marco; Francesco Gradenigo, appointed in 996, being the first upon record. With the increase of the riches of San Marco, their numbers were augmented to about 34, and the enlargement of the board was accompanied by a great extension of their powers. Amongst other duties, they constituted a court of orphans, being their official guardians and trustees. The Procuratori were in such high repute for their integrity and good management, that it was a common practice for parents in other states of Italy to appoint them executors of wills. The Doge was usually elected from this body. The office was held for life, and, as the Republic declined, a certain number of the places were sold as a means of filling the coffers of the state. This practice began during the disastrous war of Candia. They had two prices: the old nobility paid 30,000 ducats (6000*l.*) for their gown, the new 100,000 (20,000*l.*). For the accommodation of the increasing numbers, the

Procuratie Nuove were erected on the opposite side of the square. This building is in the two lower stories a continuation of the *Libreria*, and was designed by *Sansovino*; but on his death, *Scamozzi*, to whom the work was entrusted, added a third story. The sculptures here are elegant, particularly the foliated frieze of the

Ionic story, interspersed with sea-gods and nymphs.

Royal Palace. The *Procuratie Nuove* were converted into a Palace by the Viceroy Eugène Beauharnais, and now constitute a portion of the *Palazzo Reale*, which is continued along the W. side of the Piazza above the *Atrio* (see above). Open on Sun. and Thurs., 12 to 3 (1 fr.); entrance from the Piazzetta. The great hall (still called the **Libreria Vecchia*, though the books were transferred in 1812 to the Ducal Palace), was designed for the Senate in 1536 by *Sansovino* and completed by *Scamozzi* in 1582, to receive their collections of books and MSS., including the donations of Petrarch and Cardinal Bessarion. "The Library is a building of noble design, notwithstanding the improprieties with which it is replete. It consists of two orders,—the lower one of highly ornamented Doric, and the upper one Ionic, and very graceful in effect. Of both these orders the entablatures are of inordinate comparative height. The upper one was expressly so set out for the purpose of exhibiting the beautiful sculptures with which it is decorated. The cornice is crowned with a balustrade, on whose piers statues were placed by the ablest scholars of Sansovino. A portico occupies the ground-floor, which is raised three steps from the level of the piazza. This portico consists of 21 arcades, whose piers are decorated with columns. In the interior are arches corresponding to the exterior ones, 16 whereof, with their internal apartments, are appropriated for shops. Opposite the centre arch is a magnificent staircase leading to the hall, beyond which is the Library of St. Mark. The faults of this building, which are very many, are lost in its grace and elegance; and it is, perhaps, the *chef-d'œuvre* of the master." —*Gwilt*. The interior decorations are in keeping with the exterior. On the stairs are eight handsome columns of *brecchia pavonazza*, and in the 2nd Room two of *verde antico*. On the ceiling of the 1st Room is a painting of

Wisdom by *Titian*. The ceiling of the great Hall, in which the books were deposited, is filled with very fine ornaments in stucco, and with 21 paintings by the seven best Venetian artists of the time, each painter contributing three subjects in a row. The sixth group—Honour, Mathematics, and Music—are by *Paolo Veronese*; the rest by *Giulio Licinio*, *Salviati*, *Franco*, *Strozzi* (of Genoa), *Padovanino*, and *Andrea Schiavone*. On the rt. of the entrance door, *Tintoretto*, St. Mark delivering a Saracen; on the l. Exhumation of the relics of St. Mark at Alexandria. On the l. wall, *Bonifazio*, Virgin and Children, with SS. Omobono and Barbara; over the door of exit, *Rocco Marcone*, Adulteress. Scattered through the rooms of the Palace are several other pictures by *Bonifazio Veneziano* the younger, *Paolo Veronese*, and *Bassano*. Twelve portraits of Directors of the Mint and two fine pictures of St. Mark and St. George, by *Tintoretto*. The ball-room is a fine hall, with 10 chandeliers of Venetian glass. The long suite of rooms terminates at the top of the grand Staircase, designed by *Sansovino*, and decorated by *Vittoria*.

The **Campanile* was begun in 902, under the government of Domenico Tiepolo, but was not carried up to the belfry until the time of Domenico Morosini (1148–1155), whose epitaph is so ambiguously worded as to claim the honour of the entire edifice. The height is 323 ft., and the width 42 ft. at the base. The ascent (15 cents.) is by a continued inclined plane *a cordoni*, which winds round an inner hollow tower. The belfry, an open loggia of four arches in each face, was built in 1510, by *Maestro Buono*; the whole being surmounted by a lofty pyramid. The general **view* is magnificent, but the canals cannot be seen, and the city looks like an ordinary town on an island, for which reason the ascent of the tower of S. Giorgio is often preferred. A watchman is stationed in the belfry, who strikes the great bell at every $\frac{1}{4}$ hr. day and night. The Angel surmounting the

tower, and serving as a weathercock, is 16 ft. high.

At the foot is the much criticised **Loggia* of *Sansovino*, built about 1540, ornamented with four bronze statues of Pallas, Apollo, Mercury, and *Peace, cast by him. There are three arches, divided by pairs of columns, within which are statues in niches. The elevation contains several reliefs in marble, of which the three principal are in the attic, and represent in the centre Venice as Justice, with two rivers flowing at her feet: on the rt. of the spectator, Venus—the symbol of the Island of Cyprus: on the l. Jupiter—the symbol of Crete. The reliefs to the N. beneath the bronze statues are, the Fall of Helle from the Ram of Phryxus, and Tethys assisting Leander. The small bronze gate was cast by *Antonio Gai*, in 1750. In the interior, which was used as the station of the Procurators in command of the guard during the sitting of the Great Council, is a Madonna in terra-cotta, by *Sansovino*. The public lottery is drawn here at 3 P.M. on Sat.; at other times, apply to the Director at the Ducal Palace.

The **Clock-Tower* (*Torre dell' Orologio*) has on its face a dial resplendent with gold and azure, the sun on the hands travelling round the zodiacal signs which decorate it, and marking the time of twice twelve hours. The two bronze figures strike the hours upon the bell. The Virgin and Child in gilt bronze, and a gigantic lion of St. Mark, upon an azure and stellated ground, decorate the two upper stories. The tower was built by *Pietro Lombardo* in 1494, and restored in 1859. The clock, as appears by an inscription beneath, was made by *Giovan Paolo Rinaldi*, of Reggio, and *Gian Carlo*, his son. Having been injured by lightning in 1750, it was restored by Ferracina of Bassano, in 1755. The wings on each side of the tower were added at the beginning of the 16th cent.

Beneath the clock-tower is the entrance to the

Merceria, the part of Venice which exhibits most commercial activity. Here are some of the principal shops; and much of the best retail trade carried on in the city is done in this quarter. The streets about the *Merceria*, and through which a way may be found to the Rialta Bridge, are intricate, narrow, and crowded.

The three red **flagstaffs* (*pili*) of larch in front of St. Mark's are stepped in beautiful bronze pedestals, and surmounted by winged lions. From these masts once proudly floated the three *gonfalon*i of silk and gold, emblematical of the three dominions of the republic—*Candia*, *Cyprus*, and the *Morea*. They are replaced by the flag of Italy, hoisted on Feast-days. The elaborate reliefs of sea nymphs and tritons on the pedestals are the work of *Alessandro Leopardi* (1505).

A large flock of *pigeons* frequent the *Piazza* and the neighbouring buildings. They have existed here so long that their origin is forgotten. They are protected by the almost superstitious care and affection of the Venetian people, and are fed with great delight by visitors. A handful of Indian corn thrown down at any time will attract a large number.

***DOGE'S PALACE** (*Palazzo Ducale*)
—1 fr. daily from 10 to 3, Sun. free;
Prisons, 20 cents extra.

The first Palace was built on this spot in 820, destroyed in a sedition, and replaced by another, about 970, under the Doge *Pietro Orseolo*. This last was, 150 years afterwards, destroyed by a great fire, which consumed a third of Venice. The reconstruction of the present building began under the Doge *Marin Falier* (1354–5), from the designs of his relation *Filippo Calendario*—the same, according to modern historians, who appears as a conspirator in Lord Byron's tragedy. That a person so named did take an active share in the plot, and that he was hanged with a gag in his mouth from the red pillars of the balcony of the palace from which the doge was wont to view the shows in

the *Piazzetta*, is unquestionable; but the contemporary chronicle describes him as a seaman; and it would seem that the real *Filippo*—at least, the real artist—died in the preceding year whilst employed upon his works. Very little of *Calendario's* edifice now remains, the principal part of the palace dating from the reconstruction commenced in 1420 under Doge *Tommaso Mocenigo*. In this the family of *Bon* or *Buono*, native architects—or, as they are termed in a contemporary document, stone-cutters (*Tajapièri*)—bore the principal part: the most eminent of whom was one of the sons, *Bartolommeo*. To their period belong the beautiful colonnades towards the sea and the *Piazzetta*, the *Porta della Carta*, and the passage leading from it to the Great Inner Court, which appears to have been completed about the year 1471. A great deal, particularly the sides of the Court, is of a later date—the interior of the building having been reduced to a shell, by two successive fires, in 1574 and 1577.

The paintings by *Gentile* and *Giovanni Bellini*, *Carpaccio*, *Pordenone*, and *Titian*, representing the triumphs of the Republic and the heroes of her annals, together with the vast halls whose walls they covered, perished in these conflagrations. The walls were calcined and riven, and after one corner of the building had fallen, and several columns and arches were shattered, *Palladio*, who was consulted with other architects, maintained that it would be dangerous to attempt the re-insertion of the floors, and proposed to rebuild the whole palace in a more uniform and elegant style. After much consideration in the Senate, it was however determined not to innovate, but to retain the fabric as much as possible in its ancient form; though in the repairs and alterations of the interior cortile, the later Italian style of the Renaissance was a good deal introduced.

The whole building is in course of restoration. Some of the capitals, which were fractured and unsafe, have been replaced by new ones, and parts

of the stone-work, &c., have been renewed.

EXTERIOR.—The plan of the building is an irregular square, of which the W. and S. sides are supported upon two tiers of arches. The upper gallery has ogee arches supporting a line of quatrefoil circles, above which rises a flat smooth face of wall composed of red and white marble bricks, and broken by seven broad windows without tracery. The central window projects, and is decorated with statues, mouldings, cornice, and a balcony supported upon consoles. Along the top of the walls runs a somewhat poor cornice, crowned by stone pinnacles or battlements, not too graceful in shape, each 7 ft. high. The height of the wall above the upper colonnade, adding the cornice, is 39 ft.† The treatment is almost exactly the same on the S. and W. sides, except that the central window of the former is more elaborate, and unmixd with Renaissance details. Its two easternmost windows also are of three lights, and retain their tracery. The E. face, in four stories, towards the Bridge of Sighs, is a beautiful early Renaissance elevation of *Antonio Rizzo* (1484).

The 7th and 9th columns on the W. side are of larger diameter than the rest, because the one has to carry the N. wall of the Sala del Maggiore Consiglio, and the other the S. wall of the Sala dello Scrutinio. The *capitals, executed probably by *Bart. Buono* from the designs of *Calendario*, are extremely curious for their varied designs and elaborate execution. They contain figures and groups emblematical of good government and the due administration of the law; such as the Justice of Trajan (at the N.W. corner), the Seven Sages, and analogous allegories. The 9th and 10th columns of the upper tier, reckoning from the N., as well as the railing between them, are of red marble; from between these

two columns, sentences on criminals were proclaimed.

The sculptures best worth notice, beginning from the S. end, are the (2) Patron Saints of Sculptors at work; (4) the blacksmith, carpenter, and other artisans, following their trade; (5) the Seven Ages and death of Man—infant, schoolboy, warrior, student, etc.; (7) Married Life—courtship, wedding, birth and death of the first-born; and, finest of all, the corner capital, with Justice, the law-givers Aristotle, Solon, Numa, and Moses, and the Emp. Trajan reining in his horse to listen to a widow's petition (*Perkins*). Over this capital is the Archangel Gabriel, patron of law-abiding citizens; over that on the S.W., which represents Adam and Eve plucking the forbidden fruit, is St. Michael who drove them out of Paradise—a warning against disobedience; over the S.E. capital, sculptured with the drunkenness of Noah, is Raphael with the young Tobias, whose filial piety is contrasted with the undutiful conduct of Noah's sons.

The figures and reliefs of the large window facing the sea were executed probably towards the close of the 15th cent. by *Antonio Rizzo*. The other large window, towards the Piazzetta (1523–1538), is by *Tullio Lombardo* and *Guglielmo Bergamasco*.

The principal entrance to the Palazzo is through the **Porta della Carta*, so called from the official placards which used to be posted at the door. It bears the inscription "Opus Bartholomæi" over the doorway (1439–1443). The statues of Force, Prudence, Hope, and Charity, and the seated figure of Justice above the window, are good specimens of the sculptures of the 15th cent.; the statue of Doge Foscari, during whose reign this gate was erected, kneeling before the Lion of St. Mark, was brutally broken to pieces by the democratic rabble in 1797, and is replaced by a modern copy.

The **Scala dei Giganti*, erected towards 1483 by *A. Rizzo*, derives its name

† These dimensions are obtained from Mr. Ruskin's 'Stones of Venice,' a work, which, whether the reader accepts or rejects its dogmas and opinions, is full of information and interest.

from two colossal statues of Mars and Neptune, by *Sansovino*, which stand on either side at the head of the staircase. The beautiful Court by *Scarpagnino* (1550) has an inner W. front by *Rizzo* (1490). The portals and arches are inlaid and incrustated with marbles, most delicately worked, by *Bernardo* and *Domenico da Mantova*; and the steps themselves are inlaid in front with a species of intarsiatura in lead. The statues of *Adam and Eve, opposite the Scala dei Giganti, are by *Rizzo* (1471), and are considered to surpass all previous productions of the Veneto-Lombard School. It was on the platform at the head of these stairs that the Doges were crowned: it was here also that Lord Byron placed the closing scene of *Marino Faliero*, for which there is no documentary authority.

In the courtyard are two finely sculptured bronze *cisterns (*puteali*), one executed by *Niccolò dei Conti* in 1556, the other by *Alfonso Alborghetti* in 1559. On the l., ascending the Giants' Staircase, is a beautiful front in two stories, by *Guglielmo Bergamasco*, forming one side of the *Corte de' Senatori*.

INTERIOR.—On the top of the Giants' Stairs is an inscription let into the wall of the loggia, commemorating the visit of Henry III. of France to Venice in 1574.

In the colonnade, which surrounds three sides of the cortile on the 1st floor, are busts of Venetian celebrities—*Enrico Dandolo*, *Morosini*, *Bembo*, *Arduino*, *Lazzaro Moro*, *Marco Polo*, *Tintoretto*, *Fra Paolo Sarpi*, *Paruta*, *Carlo Zeno*, and *Vittorio Pisani*; together with Doges *Foscari* and *Renier*, the last but one of the lords of Venice; also of *Galileo*, *Sebastian Cabot*, &c.; some placed here by their descendants, but the greater number by a society of patriotic Venetian gentlemen.

The *Scala d'Oro*, on the l., was largely constructed by *Sansovino*. The ornaments in stucco are by *Alessandro Vittoria*, and the paintings by *Franco*; the whole was completed about the

year 1577. The adaptation of the fretwork to the cove of the ascending roof is particularly skilful. On the loggia beyond this staircase, which is not used by the public, are the *Stanze degli Avogadori*, in one of which is a *Pietà* by *Giovanni Bellini*; it was here that the *Libro d'Oro*, or Roll of the Venetian Aristocracy, was preserved.

A second staircase beyond this, and much less decorated, gives access to the grand halls which occupy the greater part of the building. The first of these is the

**Sala del Maggior Consiglio*, a truly magnificent Hall, 59 yds. long, 28 yds. broad, and 52 ft. high, begun in 1310, and completed in 1334. It was afterwards painted by *Titian*, the *Bellini*, *Tintoretto*, and *Paolo Veronese*. The fire of 1577 destroyed it, and the adjoining *Sala dello Scrutinio*, with all the works of art they contained. It was used for the Council of Nobles, whose names were inscribed in the Golden Book, and who really represented the sovereign power in the state; it is now the principal place of deposit for the great Library (see below). The decorations of this hall, as reconstructed by *Da Ponte*, and filled with pictures of the later Venetian school, remain unaltered, and the splendid paintings which adorn the walls are proud memorials of the opulence and power of the Republic, though many of the scenes depicted are more flattering to the national vanity than consistent with the facts of history. The E. wall is covered with

Tintoretto's immense picture of *Paradise, the largest ever painted upon canvas. Damaged and blackened by time and picture-cleaners, it is still powerful and impressive.

Next to this, on the N. wall:—

Carlo and *Gabriele Caliari*, sons of *Paolo Veronese*. Pope Alexander III. discovered by *Doge Ziani* in the convent of *La Carità* (now the Academy), where, according to the legend, he had concealed himself when flying from *Barbarossa* in 1177: he is represented disguised as a poor priest.

2. The Embassy from the Pope and the Republic to the Emperor.

3. (Above the window.) *Leandro Bassano*. The Pope presenting the lighted taper to the Doge. By this act the Doge and his successors acquired the privilege of having such a taper borne before them.

4. *Tintoretto*. The ambassadors meet Frederic II. at Pavia, praying him to restore peace to Italy and the Church, when he made the proud answer, "that unless they delivered up the Pope, he would plant his eagles on the portal of St. Mark."

5. *Francesco Bassano*. *The Pope delivering the consecrated sword to the Doge previous to his embarkation. The scene is in the Piazza of San Marco, as it stood at the end of the 16th cent.

6. (Above the window.) *Fiammingo*. The Doge departs from Venice receiving the Pope's blessing.

7. *Domenico Tintoretto*. The great naval battle which the Venetians say (without foundation) took place at Salvore, near Pirano in Istria, when the Imperial fleet was entirely defeated, and Otho, the son of the Emperor, taken prisoner. The details of armour, costume, and equipments are curious.

8. (Over the door.) *Vicentino*. Otho presented to the Pope.

9. *Palma the younger*. The Pope releases Otho, and allows him to reappear to his father.

10. *F. Zuccherò*. *The Emperor submitting to the Pope.

11. (Over the door.) *Girolamo Gambérato*. The Doge, who had co-operated so strenuously in the Pope's cause, having embarked with him and the Emperor, they landed in Ancona on their way to Rome. On this occasion, according to the Venetian chronicles, the Anconitans came out with two umbrellas or canopies, one for the Pope and the other for the Emperor, upon which the Pontiff desired that a third should be brought for the Doge.

W. wall:—

(The chronological order is the reverse way.)

1. *Giulio dal Moro*. Consecrated banners bestowed upon the Doge by the Pope at St. John Lateran.

2. (Between the windows.) *Paolo Veronese*. *Return of the Doge Contarini after the naval victory gained by the Venetians over the Genoese at Chioggia (1380).

3. *Aliense*. Baldwin of Flanders receives the Imperial crown from the hands of Doge Dandolo at Constantinople. This is untrue, as he was crowned by a legate. Above this is the blank space with record of Marin Falieri's execution (see below).

S. wall:—

1. *Vicentino*. Baldwin elected Emperor of the East by the Crusaders at Sta. Sophia.

2. *Domenico Tintoretto*. The second conquest of Constantinople by the Crusaders and the Venetians (1204).

3. *Palma the younger*. The assault of Constantinople by the Crusaders (1203), led on by Doge Dandolo, blind, and nearly 90 years of age.

4. *Vicentino*. Alexis Comnenus, son of the dethroned Emp. of Constantinople, Isaac, implores the aid of the Venetians on behalf of his father.

5. (Over the window.) *Domenico Tintoretto*. The surrender of Zara.

6. *Vicentino*. Assault of Zara (1202) by the Venetians, commanded by Doge Dandolo and the Crusaders.

7. *Le Clerc*. The alliance between the Venetians and the Crusaders, concluded at St. Mark's in 1201. The ambassadors on the part of the Crusaders were Baldwin, Count of Flanders, Louis, Count of Blois, Geoffrey, Count of Perche, Henry, Count of St. Paul, Simon de Montfort, the two Counts of Brienne, and Matthew de Montmorency.

The Ceiling is richly painted and gilded. The oval next to the Throne is by *Paolo Veronese*, and represents Venice crowned by Glory. The oblong centre painting is by *Jacopo Tintoretto*, and consists of two parts: above, Venice among the Deities; below, Doge da Ponte with the senators receiving deputations from the cities who tender allegiance to the republic. The other

oval is by *Palma Giovane*: Venice seated, crowned by Victory, and surrounded by the Virtues. Two octagonal pictures, on either side of the first-mentioned oval, are by *P. Veronese*. That on the rt. (N.E.) represents the taking of Smyrna; on the l. the defence of Scutari. The two beyond these are the Venetian cavalry routing the army of the Visconti, by *Tintoretto*: that on the l., the Victory of the Venetians over the Duke of Ferrara, by *Bassano*. There are three octagonal pictures on each side of the oval by *Palma*. The two middle ones are by *F. Bassano*: that on the rt. represents the victory gained by Vittore Barbaro over the Visconti; that on the l. the defeat of the Germans at Cadore in 1507, under Giorgio Cornaro. Further on, to the l., Soranzo, in 1484, defeating the Ferrarese; to the rt. the defence of Brescia; the Venetians; to the l. the capture of Gallipoli, in 1484; all three by *Tintoretto*. The two last compartments are painted by *Palma Giovane*: rt., the Capture of Cremona, by *F. Bembo*, in 1427; l., that of Padua, by *Andrea Gritti*, in 1509.

The frieze of Portraits of 76 Doges round the Hall, commences from A.D. 809. A black veil is painted over the space which should have been occupied by the portrait of Marino Falieri, with the inscription, *Hic est locus Marini Falethri decapitati pro criminibus*.

A corridor connects this hall with the

Sala dello Scrutinio, which occupies the rest of the front towards the Piazzetta. In this fine hall, formerly used to elect the 41 nobles, who afterwards nominated the Doge, are now preserved the MSS. collections, and the Aldine editions of the library. The large doorway opposite the entrance represents a triumphal arch erected in 1694 to Francesco Morosini, surnamed *Il Peloponesiaco*, from his having conquered the Morea.

E. wall:—

1. Taking of Zara in 1346, by *Tin-*

toretto; 2 (over the window). Capture of Cattaro in 1378, by *Vicentino*; 3. Battle of Lepanto in 1571, by the same. Over the window: 4. Demolition of Margaritino in 1571, by *Bel-lotti*; 5. Victory gained by Mocenigo at the Dardanelles, by *Liberi*.

On the W. wall:—

6. Pepin, son of Charlemagne, besieging the Rialto in 809; and 7. his defeat in the Canal Orfano, both by *Vicentino*; 8. The Egyptian Caliph defeated at Jaffa in 1128, by *Sante Peranda*; 9. Capture of Tyre in 1125, by *Aliense*; 10. Defeat of Roger, King of Sicily, on the coast of the Morea in 1141, by *Marco Vecellio*. On the entrance-wall is *Palma Giovane's* *Last Judgment, one of his finest works.

A frieze of 39 Doges is continued in this hall, and concludes with the last Doge, Lodovico Manin, under whom the republic collapsed in 1797. On the ceiling, the best painting is an oval next to the Last Judgment, by *Francesco Bassano*, representing the capture of Padua from Carrara in 1405.

The **Biblioteca di San Marco** is open daily, except Sun., from 9 to 3, but the visitor must be accompanied by a custodian. Returning to the entrance of the Great Council Hall, a door leads into a vestibule filled with books, and adorned with portraits of Cardinal Bessarion and Paolo Sarpi, by *L. Bassano*. With this is connected the Reading Room. In the librarian's apartments are preserved the MS. treasures, including the **Grimani Breviary*, purchased by Doge Grimani for 500 sequins, with more than 100 miniatures of the 15th cent. It is now placed under glass—one miniature being shown. To examine the whole MS. permission must be obtained from the Librarian. It is now known that no part of it was painted by Memling. The finest miniatures are by Gherart, whose name is signed on one of them. A MS. of the *Divina Commedia*, of the 14th cent., with contemporary miniatures;—the *Herbarium* of Rimo

(1415); the Will of Marco Polo (1373); and many fine Greek MSS. bequeathed by Cardinal Bessarion. Amongst the books, the first printed at Venice, *Cicero ad Familiares* (1469), and the Ed. Prin. of Homer (1488), on vellum, in richest binding, adorned with camei and nielli. Autographs of eminent personages are exhibited under glass, and there are two fine antique cameos of Jupiter Ægiochus.

The Library, transferred in 1817 from the *Libreria Vecchia*, contains upwards of 120,000 volumes, and 10,000 MSS. The nucleus of it was formed out of the books bequeathed by Petrarch who, while the plague was raging at Padua, had fixed his abode in Venice, and wrote on the 4th September, 1362, to the Senate,—“I wish, with the good will of our Saviour, and of the Evangelist himself, to make St. Mark heir of my library.” The Great Council gladly accepted this liberal donation, and addressed its thanks “to a scholar unrivalled in poetry, in moral philosophy, and in theology.” A palace which belonged to the Molina family, and which in later years had been converted into a convent for the nuns of St. Sepulchre, was assigned as a residence for the poet, and as a depository for his books. Among these were treasures of no ordinary value:—A MS. of Homer, given to Petrarch by Nicolaus Sigeros, ambassador from the Greek Emperor; a copy of Sophocles; the entire Iliad, and great part of the Odyssey, translated by Leontio Pilato, and copied in the writing of Boccaccio, whom the translator had instructed in Greek; an imperfect Quintilian; and most of the works of Cicero, transcribed by Petrarch himself. The Venetians grievously neglected the stipulations (as to the care to be taken of the books) that accompanied the poet's gift, and the whole of Petrarch's MSS. have been destroyed. This first public library in Venice was largely increased in 1468, by the munificence of Cardinal Bessarion, who, as patriarch of Constantinople, possessed fre-

quent opportunities of securing MSS. of great rarity, and who may be considered the founder of the present library; and afterwards by the collections of Cardinal Grimani and of Professor Melchior Wieland, who bequeathed his library to it.

The Museo Archeologico, shut on free days, occupies a suite of rooms, which, up to the beginning of the 16th cent., were inhabited by the Doges. It contains a small collection of antiquities, a few early Greek statues, some curious maps, coins and bronzes, &c.

In the first room are some ancient marbles, a colossal Minerva, much repaired, and a statue of Æsculapius, discovered at the baths of Abano. Opening out of this is the *Camera degli Scarlatti*, where the scarlet robes of the members of the Maggior Consiglio were kept. Here is a fine chimney-piece, richly ornamented with sculpture, executed for Doge Barberigo, about 1490. Over the door is a relief of Doge Loredano at the feet of the Virgin, and several ancient marbles, with copies of others made in the 15th cent. *Sala dello Scudo*, so called from the heraldic shield of the Doge being placed here on his election. The walls are covered with maps of countries explored by Venetian navigators and travellers; they were originally drawn by the learned geographer Ramusio in the 16th cent., but these having almost disappeared, the present ones only date from 1762. Here is the *Mappamondo of Mauro, a Camaldolese monk of the Convent of St. Michael at Murano, who composed for Alphonso V., of Portugal, this species of geographical encyclopædia of all that was known at the period of its construction in 1457. Photographic copies of it have been taken by Naya. The Turkish map of the earth, in the form of a heart, is by the Tunisian *Hadgi Mahomed* (1559). Alongside is the engraved wood-block from which it was struck; it was found in a galley captured by the Venetians. *Sala dei Bassi-rilievi*. This hall was the ante-room of the Doge's residence, and contains some Greek marbles,

among which a curious inscription of the Archons of Athens, and a sarcophagus with a relief of Niobe and her children. The *Camera dei Busti* has also a chimney-piece of the 15th cent., and some ancient marbles. In the *Camera dei Bronzi* (shown only by special permission from the Director) are Venetian coins and medals, miscellaneous objects in ivory, glass, terracotta, &c., and a few bronzes. In the last room, the *Camera degli Stucchi*, is some stucco-work of the 18th cent.

From the landing-place outside the Archeological Museum, a flight of stairs leads to a suite of rooms forming the second story of the Ducal Palace.

The following sequence of rooms is adapted for free days; on Week days the visitor ascends the *Scala d'Oro*, and begins with the *Scala d'Ingresso*. On Sunday, he will first enter the

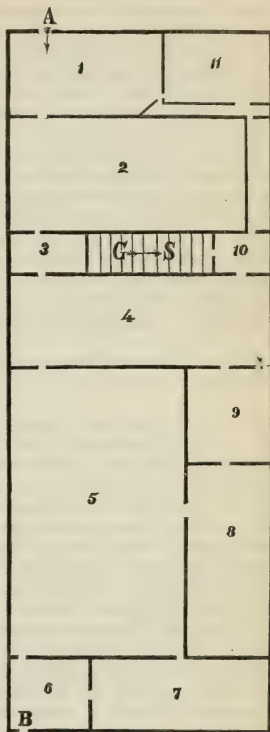
SALA DELLA BUSSOLA, the ante-room of the Council of Ten. On the l. of the entrance is an opening once occupied by the celebrated **LION'S MOUTH**, into which were thrown secret denunciations. The ceiling is painted by *P. Veronese*; the central piece was carried off by the French, and a copy has been substituted. On the walls, *Surrender of Brescia and Bergamo to the Venetians in 1426 and 1427*, by *Aliense*; *Doge Leonardo Donato kneeling before the Virgin*, by *M. Vecellio*. The chimney-piece was designed by *Sansovino* and sculptured by *D. Cattaneo* and *P. da Salò*. Out of this room opens on the l. the

Stanza dei tre Capi del Consiglio. Here is a *St. Christopher* with *SS. John Bapt. and John Evan.*, by *Bonifazio*; a *Virgin and Child*, by *V. Cattena*, with *St. Mark presenting a doge*, and *St. John Bapt.*; and the *Animals entering the Ark*, by *Bassano*. On the ceiling is an *Angel pursuing Blasphemers*, by *P. Veronese*.

From this room we return into the *Sala della Bussola*, and thence enter the

SALA DEL CONSIGLIO DEI DIECI. Opposite the windows is the *Visit of*

PLAN OF THE SECOND FLOOR OF THE DOGE'S PALACE.



A Entrance from stairs.

B Entrance to the Natural History Museum.

G S Scala d'Oro (Golden Staircase).

1. Sala della Bussola.

2. Sala del Consiglio dei Dieci (Hall of the Council of Ten).

3. Atrio (Ante-room).

4. Sala delle Quattro Porte (Hall of the Four Doors).

5. Sala del Senato (Hall of the Senate).

6. Antichiesetta (Ante-Chapel).

7. Chiesetta (Doge's Private Chapel).

8. Sala del Collegio (Hall of the Ministerial Council).

9. Anti-Collegio (Ante-room to the Hall of the Ministerial Council).

10. Salotto d'Ingresso (Vestibule).

11. Stanza dei tre Capi del Consiglio dei Dieci (Room of the Three Heads of the Council of Ten).

the Wise Men, by *Aliense*. To the rt. the Doge Sebastian Ziani returning from the victory obtained over the Emperor Frederic Barbarossa, met by Pope Alexander III., by *Leandro Bassano*, who has introduced his own portrait in the figure with a frill carrying the umbrella behind the Pope. Opposite, by *Marco Vecellio*, is the Congress held at Bologna in 1529, by Clement VII. and Charles V., when the peace of Italy was restored. The frieze is by *Zelotti*. In the very rich ceiling, a small *oval of an old man seated near a young woman, is a fine work of *P. Veronese*. In a line with this, towards the window, an oblong of Mercury and Peace, by *Ponchino*, and an oval of Neptune in his car, by *Zelotti*. Passing through an

ANTE-ROOM, in which are hung some portraits, we reach the

SALA DELLE QUATTRO PORTE (restored in 1869), so called from its four doors, by *Palladio*. The ceiling was designed by *Palladio*, and executed by *A. Vittoria*. Its frescoes are by *J. Tintoretto*. On the walls, to the l. as we enter, is the *Doge Antonio Grimani on his knees before Faith—a great work of *Titian*. The two figures at the side are by *Marco Vecellio*. To the rt. of the door, Battle near Verona in 1439, by *Contarini*. Opposite is the Doge Cicogna receiving the Persian ambassadors in 1585, by *C. Caliari*, and (opposite *Titian's* painting) the arrival of Henry III. of France at the Lido in 1574, by *Andrea Vicentino*. Crossing this hall we enter

SALA DEL SENATO. Between the windows, *Marco Vecellio*, Election of S. Lorenzo Giustiniani to the Patriarchate of Venice in 1451. On the wall above the throne, *J. Tintoretto*: the *Deposition with saints and two doges kneeling. The two figures at the side are also by him. Opposite the windows, *Palma Giovane*: 1. Doge Francesco Venier before Venice; 2. Doge Pasquale Cicogna kneeling before the Saviour; 3. The League of Cambrai, represented by Venice seated

on a Lion, Europa on the Bull—"the extreme of absurdity," *Cic.*; the 4th, Doge Pietro Loredan praying the Virgin to assist Venice, is by *J. Tintoretto*. Above the door, opposite to the throne; *Palma Giovane*, the Doges Lorenzo and Girolamo Priuli (brothers) adoring the Saviour, to whom they are presented by their patron saints. In the centre of the ceiling, Venice as Queen of the Sea, by *Tintoretto*.

A small corridor, on the rt. side of the throne, leads to the

ANTICHIESETTA, an ante-chamber, in which, between the windows, is a work by *Bonifazio Veneziano* (the younger), *Christ driving the Money-changers from the Temple; opposite is the cartoon of the mosaic over the doorway of St. Mark's, by *Seb. Rizzi*, representing Venetian Magistrates adoring the body of St. Mark. The Saints in two groups—Andrew and Jerome, Margaret, George, and Louis, are by *Jacopo Tintoretto*.

CHIESETTA, a private oratory of the Doge, the real chapel of the Palace having been the Church of St. Mark. The altar, flanked with columns of *verde antico*, was designed by *Scamozzi*, and the Madonna and Child were sculptured by *Sansovino*. To the l., *Paris Bordone*, Pietà; *Paolo Veronese*, Family of Adam, in a wooded landscape; *Early Flemish*, Mocking of Christ; *School of Bellini*, *Virgin and Child; and the same subject by **Cima*. A small adjoining staircase (special permission required from the Director) contains one of the few fresco paintings remaining in Venice by *Titian*, *St. Christopher carrying the Child. It "is one of those works of *Titian's* in which there seems to shine out a fresh impression received from *Correggio*," *Cic.* Returning to the *Sala del Senato*, we pass into the

SALA DEL COLLEGIO. This was the audience-chamber, in which the Doge and the *Savii Grandi*, his Privy Council, received foreign ambassadors.

Over the door, and on the rt. on entering, *J. Tintoretto*—1. (opposite the throne) Doge Andrea Gritti before the Madonna and Child; 2. *Marriage of St. Catharine in the presence of Doge Donato; 3. The Virgin with saints and angels, and the Doge Niccolò da Ponte; 4. Doge Luigi Mocenigo adoring the Saviour. On the wall at the throne end of the chamber is a grand but confused composition of *Venice Triumphant, or the Victory of Lepanto (1571), by *P. Veronese*, in which are introduced portraits of the General, afterwards Doge, Sebastian Venier and Agostino Barbarigo. The two side figures in chiaroscuro are also by *P. Veronese*. Between the windows, Venice, by *Carletto Calviari*. The rich ceiling was designed by *Ant. da Ponte*, and painted by *P. Veronese*, and "all the 11 pictures and 6 chiaroscuro are quite among his most beautiful and freshest paintings," *Cic*. The compartment nearest the door represents Neptune, Mars, and flying children. In the centre an oval, containing Faith; next to it, *Venice seated on the world, with Justice and Peace. A fine frieze runs round the room. The chimney-piece, with pilasters of *verde antico* and statues, is by *G. Campagna*. It was here that Lod. Manin resigned in 1797, and put an end to the Republic. The door at the end has columns of *cipollino*; that at the side, *marmo Imezio* and Greek veined. A door opposite to the throne opens into the

ANTI-COLLEGIO, a vestibule or guard-room, containing four pictures by *Tintoretto*: Mercury and the Graces; Forge of Vulcan; Pallas driving away Mars; *Bacchus and Ariadne. Opposite the windows, Return of Jacob to Canaan, by *J. Bassano*; Rape of Europa, by **Paolo Veronese*, a very fine painting, which went to Paris. The splendid fireplace and rich doorway were designed by *Scamozzi*; the columns of *verde antico* and *cipollino* are said to have been brought from Santa Sofia. Over the door are three statues by *A. Vittoria*. The fresco on the ceiling is by *P. Veronese*.

Crossing the *Sala delle Quattro Porte*, we enter the small

SALOTTO D'INGRESSO, containing some good portraits of senators, and a ceiling painted by *Tintoretto*, Venice offering the Sword and Scales of Justice to Doge G. Priuli.

From the landing-place by the entrance to the Palace, stairs lead to the *Sotto Piombi*, at the top of the building,—as their name denotes, "under the leads." They were formerly used as prisons, and acquired celebrity from the description of their miseries by Jacopo Casanova, who escaped after being shut up in them in 1775, and by Silvio Pellico, who was, however, never confined in this part of the building. They were destroyed in 1797, but the rooms which replaced them have been recently made accessible, and are shown, together with the

Pozzi, or dark cells in the two lower stories (20 c.). These prisons still correspond with the accurate description given by Sir J. C. Hobhouse in his notes to the fourth Canto of 'Childe Harold.' They were all lined with wood, but this wainscoting was for the most part destroyed when the cells were thrown open by the French.

The Ducal Palace is separated, on the E. side, by the *Rio della Paglia*, from the

Carceri, or Public Prisons, a fine building capable of containing about 400 prisoners, built in 1589 by *Antonio da Ponte*, with rustic arches below, a range of Doric columns on pedestals above, and a large cornice with consoles in the frieze. The side facing the Palace has a gloomy character suited to its destination. The front towards the *Riva* is of a less severe character, comprising the apartments of the *Signori di Notte* (night-police), with larger openings than in the portion intended for the security of criminals.

The *Rio della Paglia* is spanned by the celebrated

***Ponte dei Sospiri** (Bridge of Sighs), which served as a covered passage between the Ducal Palace and the prisons, the interior being divided into a double footway. Prisoners, when taken out of the prisons to die, were conducted across this gallery to hear their sentences before they were led to execution. It is a single arch, 33 ft. above the water, of bold design; but having been built at so recent a date in the annals of the Republic, its interest is sentimental rather than historical. In form and architecture it resembles old Temple Bar.

The ***Zecca**, or Mint, since 1870 used as a Chamber of Commerce and Exchange, adjoins the Libreria, on the Molo, and was built by *Sansovino* in 1536; it is a noble specimen of Italian rustic work, above which are two orders, Doric and Ionic. The entrance is under the portico of the Libreria Vecchia, and is distinguished by two colossal statues in menacing attitudes, by *G. Campagna* and *T. Aspetti*. The Court is by *Scamozzi*. Here is a singular Apollo, by *Cattaneo*, holding a golden ingot. From this establishment the *Zecchino*, or Sequin, the ancient gold coin of the Republic, derived its name. Over an inner door, close to the porter's lodge, is a Madonna in fresco, by *Titian*, ruined by damp and decay.

Beyond the Zecca is the *Garden* belonging to the Royal Palace. Part of it has been converted into a Public Walk, at the end of which is a Café, much frequented on summer evenings.

At the southern extremity of the Piazzetta are the two

***Granite Columns**, one surmounted by the winged lion of St. Mark, the other by St. Theodore, executed by *Pietro Guilombardo* (1329). These columns so completely formed a part of the *idea* of Venice, that they were repeated in most of the cities subject to its dominion. St. Theodore stands upon a crocodile: his l. hand wields a sword; a shield is on his rt. arm.

This is considered, says Francesco Sansovino, as symbolical of the temper of our Republic; she exerts her strong hand for her own defence, and not to attack others. St. Theodore Tyro was a young Syrian soldier, who suffered martyrdom under Maximinian, and was much honoured by the Eastern Church. Narses, after expelling the Ostrogoths, visited (A.D. 553) the rising republic of the Venetians—for Venice, properly so called, did not then exist—and built a Chapel in honour of St. Theodore, now included in the Basilica of St. Mark; and St. Theodore continued the patron of the Republic until St. Mark supplanted him in the popular veneration.

The lion, a work of the 15th cent., with modern wings, suffered during the republican rule of the French. From the book which he holds, the words of the Gospel were effaced, and *Droits de l'Homme et du Citoyen* substituted. Upon this change a gondolier remarked that St. Mark, like all the rest of the world, had been compelled to turn over a new leaf. The lion was afterwards removed to the *Invalides* at Paris, but was restored at the peace of 1815.

The capitals of the columns bespeak their Byzantine origin. Three were brought from the Holy Land in 1127. One sank into the mud as they were landing it; the other two were safely lodged on the shore; but as the story goes, there they lay—no one could raise them. Doge Sebastiano Ziani (1172–1180) having offered as a reward that he who should succeed should not lack any *grazia onesta*, a certain Lombard, nicknamed Niccolò il Barattiere (Blackleg), offered his services, and placed the columns on their pedestals. Niccolò claimed as his reward that he might keep a gaming-table (prohibited elsewhere by law) between the columns. The concession, once made, could not be revoked; but the privilege was found to entail its usual disastrous consequences, and therefore the council, in the 14th cent., enacted that all public executions, which had hitherto taken place in the Campo of *San Giovanni* in *Bragora*,

should be inflicted in the privileged gambling spot, by which means the space "between the columns" became so ill-omened, that even crossing it was thought to be a precursor of misfortune.

CHURCHES.

****SAN MARCO.**† Until the year 1807, when the patriarchal seat was removed hither from San Pietro di Castello, the Basilica of St. Mark was merely the Chapel attached to the Ducal Palace. It was founded in the year 828, by the Doge Giustiniani Partecipazio, for the purpose of receiving the relics of St. Mark, which were removed, under pretence of greater safety, from Alexandria, by *Bono*, the "Tribune" of Malamocco, and *Rustico* of Torcello. These remains were deposited in the Chapel of St. Theodore: but the popular veneration was transferred from St. Theodore to the Evangelist, whose symbol became the emblem of the Republic; and the too humble Church of Narses gave way to the more splendid edifice of the newly-chosen protector. Giustiniani left the Church unfinished; but it was completed by his successors, and stood until destroyed in the conflagration which terminated the life and reign of Pietro Candiano IV. in 976.

Pietro Orseolo I., the successor of Candiano, laid the foundations of the present edifice in 977; but nearly 100 years elapsed before the walls were completed, under the reign of Domenico Contarini in 1043. Many precious adornments, and in particular the mosaics, were added by the Doge Domenico Selvo in 1070; and it was not consecrated till the time of Ordelafo Faliero, on the 4th October, 1111. To this period belongs the curious Crypt under the Choir.

Although it has been disputed to which of the several eras of construction the present Basilica is to be ascribed, and whether or not it is to

be considered as a specimen of Byzantine art, it may be without much doubt said that the original design has undergone little alteration, and that it was due to Greek architects, or to artists who had studied in the school of Constantinople and the East. The mosaics, within and without, cover a surface of 5000 sq. yds.

EXTERIOR.—The principal façade is very striking, with its five great round arches on each tier, its mosaics and columns, the whole surmounted with pinnacles and backed by domes of oriental aspect. The columns, about 150 in number, are chiefly of Greek marble banded white; a few are of *verde antico* and red porphyry. In the S.W. angle, on the upper tier, are two of rare **porfido verde*. Some of them bear Armenian and Syriac inscriptions deeply engraven, and show by their variety of style and dimensions that they were brought from older buildings.

Five large **Mosaics* fill the recesses over the doorways. Beginning on the S., the subject of the 1st and 2nd is the removal of the body of St. Mark from the tomb at Alexandria by *Pietro Vecchio* (1650); in the centre, the Last Judgment (1836); next, the Venetian Magistrates venerating the body of St. Mark, designed by *Rizzi*, in 1728; the **last*, probably of the 13th cent., representing the Church of St. Mark, with groups of royal and ecclesiastical persons in front of it. Above, are mosaics of the Deposition, Descent into Hades, Resurrection, and Ascension, by *Luigi Gaetano* (1590), from the drawings of *Domenico Robusti*, son of Tintoretto. The archivolts of the central doorway, and of the portal which encircles it, are embossed with Prophets and Evangelists, allegorical representations of the months of the year, trades, and labours; while, within and without, are mystical figures of lions and other animals devouring or combating human beings. The four

† A magnificent work was published by Ongania in 1883, 'La Basilica di San Marco esposta.' (folio)—a complete monograph of the edifice.

**Bronze Horses*, formerly gilt, stand-

ing over the central porch of the vestibule (in a position which renders it difficult to see them well either from below or from the level on which they are placed), was sent from the Hippodrome at Constantinople in 1204 by the Doge *Dandolo*, as part of the share of the Venetians in the plunder when that city was taken by the Crusaders in the 4th Crusade. They were removed to Paris by Napoleon I. in 1797, and adorned the Triumphal Arch in the Place du Carrousel, but brought back in 1815. Antiquaries hesitate concerning the date, and even the country of these horses; for by some they have been assigned to the Roman period, and to the age of Nero; by others to the Greeks of Chios, and to the school of Lysippus. According to the most generally received opinion, Augustus brought them from Alexandria, after his victory over M. Antony, and erected them on a triumphal arch at Rome: they were successively removed by Nero, Domitian, Trajan, and Constantine, to arches of their own; and in each of these positions it is believed that they were attached to a chariot. Constantine in the end transferred them to his new capital. They are not in the highest style of art, and the casting of them was so ill managed, that the artist was compelled to finish them up by many solderings. The weight of each horse is 17 cwt., and its height 5 ft.

On the N. side of the Church is a small open space known as the *Piazza dei Leoni*, from its two rude red marble lions. This side has been recased (1864-70) with veined marble. Here there are 4 arches to the nave, with a corresponding row above the gallery. Several tablets of ancient sculpture are inserted in the outer walls. Between the first and second arch is Proserpine, or Ceres, holding a torch in either hand, in a chariot drawn by two dragons, of which a duplicate occurs at San Donnino, near Parma. Beneath the transept arch in a porphyry sarcophagus, on four bronze lions, with a pedestal of Pon-

severa serpentine, is the body of Daniele Manin, Dictator of the Republic of Venice (1848). He died at Paris, and the body was transported here in 1868.

On the S. side of the nave there are only two arches in each tier. At the S.W. corner is the stump of a porphyry column called *la pietra del bando*, from which the new laws were proclaimed to the people. In front of the bronze gates which lead into the baptistery are two quadrangular *pillars, originally forming part of a gateway in the Church of San Sabba at Ptolemais: after a contest between the Venetians and the Genoese for that Church, in 1256, in which the former were successful, they brought away these piers as a trophy. They are covered with fretwork and monograms, and supposed to date from the 7th cent. The Latin cross sculptured on the S. face of each pillar is of a much more recent date. Close by is a remarkable group (10th or 11th cent.) of four figures in red porphyry, each crowned, and wearing swords with handles of eagle-heads. It was brought from Acre, where it had ornamented the pedestal of an equestrian statue.

Vestibule.—The five outer doors are of bronze: that next to the central one, on the l., bears an inscription, showing that it was executed in the year 1300, by *Bertuccio*, a Venetian goldsmith.

Within, by the central portal, a small lozenge of white and red marble on the pavement marks the spot where Pope Alexander III. and the Emperor Frederic Barbarossa were reconciled on the 23rd July, 1117, through the intervention of the Venetian republic. The Pope, it is said, placed his foot upon the head of the prostrate Emperor, repeating the words of the Psalm, "Thou shalt tread upon the lion and the adder." This vestibule or atrium originally extended round the Church to the transepts. The N. arm is still open, but that on the S. side is now occupied by the Zeno chapel and the Baptistery. The vaulting of the vestibule is covered with

very early 13th cent. mosaics of Old Testament subjects. Those executed by the brothers *Zuccati* are later, including *St. Mark, in pontifical robes, over the central door (1545), from the designs of Titian. Opposite, in a lunette, is the Crucifixion (1549), from the designs of *Pordenone*.

On the rt., just within the vestibule, is the monument of Doge *Vitale Falier* (1096), made up of fragments of an ancient sarcophagus; on the left is that of the Dogressa *Felice Michele* (1111). At the S. end is the *Zeno* chapel, containing the *tomb of Cardinal Zeno, cast in 1505-1515, from the designs of *Pietro Lombardo*. The heavy and uninteresting statues of the Virgin and Child, with SS. John Bapt. and Peter, on the altar, are by *Zuane delle Campane*. Beside the altar are two lions in Verona marble; in the apse towards the vestibule, single figures of saints in mosaic.

At the N. end of the vestibule is the marble sarcophagus of Doge *Bart. Gradenigo* (1342), and in the N. passage the monument of *Marino Morosini* (1256), in an early Christian sarcophagus, with an ancient relief of Christ and the Apostles.

Of the three W. doors in bronze, the two on the N. are Venetian works executed between 1100 and 1112. That on the rt. is said to be of Byzantine workmanship, and to have been carried off from S. Sofia at Constantinople in 1203. The central one is in the same style, having 48 compartments, with inlaid figures in silver. The 8 columns of *marmo Imezio* were brought from Constantinople in 1205. Each of the side doors is flanked by two pair of columns of *bianco e nero*.

INTERIOR.—The general plan is a Greek cross. At the centre, and over the middle of each arm of the cross, there is a cupola. The rest of the roof is vaulted. The walls and columns are of precious marbles, and the vaulting covered with mosaics on gold ground. There are 14 principal pillars in the nave and transept.

"Colonnades and round arches separate the nave from the aisles in N. Italy.

each of the four compartments, and support galleries above. The capitals of the pillars are of exquisite foliage, and are free from the imagery which at that time abounded in other churches of Italy. In the decoration of this building, without and within, above 500 pillars are employed. They are all of marble, and were chiefly brought from Greece, and other parts of the Levant. While St. Mark's was building, every vessel that cleared out of Venice for the East was obliged to bring back pillars and marbles for the work in which the Republic took so general an interest."—*Gally Knight*.

Mosaics.—Over the central door (11th cent.) Christ, the Virgin and St. Mark. On the vault above, Apocalypse by the *Zuccati* (1560). 1st of the five domes, *Pentecost, with a very remarkable personification of the various nations, in pairs, between the windows. Rt. aisle, Mount of Olives; Martyrdoms of Apostles (12th cent.) above; l. aisle, Paradise, Martyrdoms of Apostles (16th cent.), Simon Magus; nave, Martyrdoms, Passion Scenes; in the principal dome, Christ in glory; transepts, Miracles; front of Choir, Transfiguration. Dome of the Choir, Christ with Old Testament Kings and Prophets; below, Symbols of the Evangelists, early. On the vault, Apostles and Saints; on the walls, Life and Miracles of St. Mark; Life of St. Clement (13th cent.). In the apse, Christ enthroned (1505) with Saints. The red porphyry basin for holy water, to the rt., stands on an ancient Greek altar, with reliefs of children and dolphins.

In the N. aisle is the little Chapel of the Holy Cross, an octagonal structure with six columns, two of which are of *bianco e nero*, one of black granite, and three of very rare *pavonaz-zetto*. Above the arches of the nave runs a Gallery, faced with panels on which are carved Byzantine reliefs. Suspended by a chain from the cupola hangs a great lamp of quaint form.

In the S. transept, which has a large rose-window, the chapel nearest the door is that of the Sacrament. It has

mosaics with scenes from the life of St. Leonard, and in front of it are two beautiful bronze candelabra made by Averoldus of Brescia, whose name is on them. The obscure chapel between this and the choir is St. Clement's. Its altar has a 16th-cent. relief of SS. Nicholas, James, and Andrew, who presents Doge Andrea Gritti.

The marble pulpits are supported by columns of beautiful marbles. That on the rt. is used for preaching, and here it was that the Doge showed himself to the people. On the l. is the Gospel *Ambo*. The great lamp suspended in front of the choir is peculiar.

The Choir is parted from the nave by a rich screen, surmounted by 14 marble *statues executed by *Jacobello* and *Pietro Paolo delle Massegne* (1393), pupils of the Pisan school: the cross over the centre, with the statue of Christ in silver, is by *Marco Benato* (1394). At each side of the choir are three intarsia panels, executed in 1536, and above them are bronze reliefs, with incidents in the life of St. Mark, by *Sansovino*. On the S. is a fourth panel, returned; the corresponding one on the N. is hidden. The high altar stands under a Baldacchino, supported by four marble columns, covered with bands of sculpture and Latin inscriptions, of the 11th cent. These bands, nine upon each column, contain the principal events and traditions of the Gospel history, from the Marriage of St. Anna to the Ascension. On the marble railing beside the high altar are eight bronze statues — the *Evangelists, by *Sansovino* (1552), and the four Doctors of the Church by *G. Caliarì* (1614). Behind the high altar is a painting in fourteen compartments, by *Messer Paolo* and his sons (1344), very interesting as a specimen of early Venetian art, but almost ruined by successive restorations. It is more Greek and stiff than contemporary works at Florence. The *Pala d'Oro*, or *Icone Bisantina*, above the altar, is shown daily from 12 to 2, by tickets (25 c.), to be obtained in a room which is reached by a staircase from the N. transept. A similar

ticket (25 c.) granted at the same time admits to the Treasury (see below). This remarkable specimen of Byzantine work, arranged in five horizontal rows of 85 panels, was made in 976 at Constantinople, by order of Doge Pietro Orseolo; but repaired under the latter doges, and again in 1836–47. By these processes it has gained in splendour, but has lost in originality. It exhibits a mixture of Byzantine and Gothic styles. Some of the inscriptions are in Greek, some in Latin. The material is silver-gilt, encircled with coarse gems and enamels. The letters are in *niello*. The subjects are taken from Scripture, or from the legendary life of St. Mark. There is also a curious representation of the Doge Falier and the Empress Irene.

Under the high altar are the two coffins, placed here in 1811, containing the supposed relics of St. Mark, which had been for centuries lost sight of in the crypt. The original body is said to have been destroyed in the fire of 976.

Behind the high altar is the Altar of the Holy Sacrament, with reliefs of SS. Francis and Anthony. It stands under a canopy, supported by four spirally fluted columns, said to have been brought from the Temple at Jerusalem. The two outer columns are of pavonazzetto, the inner ones of semi-transparent oriental alabaster. The little door on the tabernacle by *Sansovino* is of gilded bronze, and bears a relief of Christ attended by Angels.

On the altar are three slabs of *cipollino rosso*, which is very rare except at Venice and Ravenna; at the sides, two large columns of *verde antico*. To the l. is the entrance to the sacristy, closed by the *bronze door, upon which *Sansovino* has engraved his name, and is said to have exercised his talents during 20 years. The subjects of the reliefs are the Entombment and Resurrection. On the border are six small heads, four Evangelists, and three Prophets, starting forward with exceeding vivacity. The names assigned to the heads which are to be seen at the top and

bottom corner, and at the middle of the sides of this door, are :

P. Veronese.	Titian.
P. Aretino.	Sansovino.
Palma Giovane.	Palma Vecchio.

The expense was defrayed by Federigo Contarini, a procurator.

The **Sacristy** is a noble apartment, and was probably used also as the chapter-house for the canons of the Basilica. The coved roof is richly covered with mosaics of Christ, the Evangelists, and Prophets. Over the door, the Virgin, by *Rizzo*, and SS. George and Theodore, by *Zuccato*. The presses and seats are ornamented with intarsia work by *Sebast. Schiavone* (1523).

In the **N. Transept** is the chapel of the Madonna, the most popular altar in Venice, on account of a Greek painting attributed to St. Luke, and brought from Constantinople by Doge Enrico Dandolo in 1204.

To the l. of it is the chapel of **St. Isidore**, founded in 1355, by Andrea Dandolo, to receive the body of the saint, brought from the island of Chios. On the wall above the entrance is a curious mosaic, representing the genealogical tree of the Virgin (1552). The chapel has mosaics and reliefs of the life and miracles of the saint.

Further W., in the corner of the transept, is the Chapel of the *Madonna de' Mascoli*, of which the marble altar, as well as the statues of the Virgin, of St. Mark, and St. John, are good works of the 15th cent. The ***MO-SAICS** here are by two artists, father and son, both of whom bore the name of *Michele Giambono*. To the elder belong the Birth and Presentation of the Virgin, on the l. of the waggon-shaped roof (1430), with an architectural background of Venetian Gothic; opposite are the Visitation and Death of Mary, by the younger *Giambono*, finished in 1490. These mosaics are among the finest specimens of the art, and merit particular attention.

The **Crypt** had been abandoned for nearly three centuries, and until 1868 was filled with water. It was then cleared out and restored, but it is at all times liable to be flooded, and can seldom be visited. The descent is from the Sacristy. In the centre is a massive altar with four stumpy columns, the most ancient part of the Church, surrounded by a strong stone grating, in the centre of which rested the relics of St. Mark (now beneath the high altar). This altar is surrounded by a choir or presbytery, on the outer side of which are sculptured crosses, in low relief, the whole very like that of S. Clemente at Rome. The crypt consists of a long nave and aisles, surrounded by seats, with doors leading to the Basilica above. The stunted arches are supported by 60 columns, many with basket-head capitals and Greek crosses. There is no reason to doubt that this crypt, as we now see it, was that founded by Pietro Orseolo in the 10th cent., although the general plan, and some of the materials, may date from the original edifice of the Doge Participazio in the early part of the 9th. The outer side of the apse, and its pointed arches, may be well seen from the Courtyard, behind the Sacristy.

The **Baptistry**, entered from the S. aisle, is adorned with marbles, reliefs, and mosaics, all executed about the 14th cent. The Font has a bronze *cover with low reliefs by Tiziano Minio and Desiderio da Firenze, pupils of Sansovino (1545); on the top is a statue in bronze of St. John the Baptist, by Francesco Segala (1565). The mosaics of the Crucifixion, over the altar, and those representing several modes of baptism by the Apostles, on the cupola over the font, are curious as works of art, but have been much restored. Behind the altar are reliefs of the 14th cent., representing the Baptism in the Jordan, St. George, and St. Theodore. The altar-table, behind the modern altar, is a massive red granite slab brought from Tyre in 1126, upon which our Saviour is said to have stood when He preached to

the inhabitants of that city. Against the rt. wall is the *monument of Doge *Andrea Dandolo* (1354), the fourth of his name, the friend of Petrarch, and descended from the celebrated blind hero of the crusades. He was the last doge who was buried in St. Mark's. The other tomb, in Gothic style, is of Doge Soranzo (1328).

Tesoro. The door into the Treasury is in the S. transept. (Adm., 12 to 2 daily, 25 c.; see above.) It contains sacred reliquaries, and other objects of art. This treasury became at various times very opulent, and formed a sort of reserve fund on which the State drew in great emergencies. In 1797 most of the available articles were turned into money, and the valuable objects which remain were deposited at the Mint; they have been of late years arranged here, and offer the richest collection in existence of ancient Byzantine jewellery. The relics, which are only shown on Oct. 30th, include a bit of the dress of our Saviour, a small quantity of earth imbued with His blood, a fragment of the pillar to which He was bound: a portion of the true cross, enclosed in a *reliquary, presented in 1120 to Santa Sofia at Constantinople by the Empress Irene, wife of Alexis Comnenus. Among the most interesting objects exposed are two candelabra ascribed to Benvenuto Cellini, the sword of Doge Morosini, and a stone seat which bears the name of the *Cattedra di San Marco*, and is said to be St. Mark's own chair as bishop. It is at any rate of extreme antiquity, and probably dates from the 6th or 7th cent. Four book-covers, in a glass case; enamelled Byzantine work, from S. Sofia; domed Tabernacle of Greek marble; *paliotto* of gilded silver, placed before the high altar on high festivals, and adorned with single figures of Saints; another of 1400, with fewer figures in higher relief, used for minor feasts. In the middle of the room, agate chalices from Constantinople; two jugs of Egyptian alabaster, vessels of onyx, and a turquoise Vase. Another vase

with bilingual inscription in cuneiform and hieroglyphics. Greek tapestry in gold thread, representing the archangels Michael and Gabriel; handsome Cross and Pastoral Staff; richly wrought enamels.†

Pavement.—The marqueterie in marble, called *vermicolato*, which forms the pavement of St. Mark's, is not only remarkable for the beauty and richness of the patterns, but for the symbols and allegories supposed to be contained in the various devices. The following are given as instances:—The round, well-fed, sleek Lion on the sea, and the lean, meagre Lion on the land, denoted what would be the fate of Venice if she deserted the profits of her maritime commerce for the vain-glories of territorial conquest. Two cocks carrying off a fox indicate the conquest and capture of the crafty Lodovico Sforza by the two Gallic monarchs, Charles VII. and Louis XII. The frequent unevenness of the floor speaks only too plainly of the instability of the foundation, but a considerable portion of the pavement has been restored.

The Churches of Venice may be grouped into four principal styles, which, amongst themselves, are very uniform. The 1st is a peculiar Gothic, generally plain, massive, and solemn (*Frari*). The 2nd is here termed Lombard, but is a revival of the Romanesque style in the 15th cent. (*Miracoli*). The 3rd is classical—Italian, properly so called—of which the principal examples in the sacred edifices here are Palladian (*Redentore*). The last is the modern Italian; sometimes overloaded with superfluous ornament (*Salute*).

Perhaps no city in Italy, not even Rome itself, possessed formerly so many churches in proportion to its population. It was the policy of the Venetians that every shoal and island should have its mother Church, surrounded by a host of minor oratories.

† An elaborate work on the Treasury and its contents has been published by Ongania.

S. Alvisè (A. 4) has on its entrance wall eight panels, attributed by Ruskin to Carpaccio, but very inferior works of some very inferior painter. A fine Calvary and other Passion Scenes by *Tiepolo* at the end of the nave and on the rt. in the Choir.

S. Angelo Raffaele (D. 2). Here are two large paintings of the Last Supper by *Bonifazio Veneziano*, one at the end of each aisle—S. side the best. "Fine heads, and the moment of the 'unus vestrum,' well expressed" (*Cic.*). On the pulpit are some good wooden reliefs of 1687, spoilt by paint and gilding in 1729—Procession of Apostles, Virgins, and Prophets; Disputation in the Temple; SS. Peter, Paul, and Latin Fathers.

S. Antonino (C. 6). Entombment, by *Lazzaro Sebastiani*, at the end of the rt. aisle.

SS. Apostoli (B. 5) was rebuilt in 1750. The **Cappella Cornaro* on the S. side belongs to the older building, and was erected in 1575 by *Guglielmo Bergamasco*. Fanciful Corinthian pillars, half fluted vertically and half spirally, support it. Here are the tombs of Marco Cornaro, father of Catharine, Queen of Cyprus, and of Giorgio her brother.

S. Bartolommeo, close to the Goldoni Statue (C. 5), is interesting as the Church for which Albert Dürer painted his beautiful Virgin and Child (1506), now at Prague. It stood at the end of the rt. aisle. On the W. wall, beside the organ, and beyond the 1st chapel rt. and l., are large single figures of SS. Louis, Sini-baldo, Sebastian, and Bartholomew, by *Seb. del Piombo*.

S. Biagio, close to the Steamboat Stat. (D. 7), has on the l. the recumbent effigy of Adm. Angelo Emo, by *Giov. Ferrari-Toreti*, master of Canova (1792).

I Carmini (C. D. 3) is a fine Church founded in the 14th cent., spoilt by tawdry decorations, with a modern unfinished façade. The curious sculptures of birds and animals built up

into the N. porch are said to have come from Aquileia. At the 2nd altar on the rt. is the *Nativity, by *Cima da Conegliano*: at the last, the Presentation in the Temple, by *Tintoretto*. At the 2nd altar on the l., St. Nicholas, with Saints and Angels, and a fine effect of dawn breaking over the sea, by *Lor. Lotto*. To the l. in the Campo is the *Scuola dei Carmini*, with some good paintings by *Tiepolo* (key in the Sacristy, 50 c.). At the N. end of the adjacent Campo S. Margherita (No. 7) is the *Chiesa Evangelica*, with some curious carvings, and a row of heads under the eaves towards the Bridge.

S. Cassiano (B. 4), rebuilt for the sixth time in 1611, beyond the Rialto Bridge, has three paintings by *Tintoretto* in the apse; the Crucifixion, Descent into Hades, and Resurrection. At the 1st altar on the rt. *Palma Vecchio's* *St. John the Baptist, with SS. Peter, Mark, Andrew, and Paul. Under the pulpit are two columns of *verde antico*.

S. Catarina (A. B. 5), contains an excellent picture by *P. Veronese*—the Marriage of the Saint.

S. Fantino (C. 5), a well-proportioned building in the Renaissance style, by one of the *Lombardi*. The Choir is an excellent work of *Sansovino* (1533), and has two monuments, probably by *Tullio Lombardo* (1517). On its rt. wall is a small Holy Family, School of *Giov. Bellini*. On the high altar, pulpit, and pavement, are several fragments of porphyry, granite, serpentine, and ancient marbles.

In a Court, a few yds. W., is a house front with cannons and balls, and a bronze profile bust of *Manin*, commemorating the resistance of Venice to the Austrians in 1849.

The Church of **La Fava**, E. of the Post Office (C. 5), has a good painting at the 1st altar rt. by *Tiepolo*—St. Anna teaching the Virgin to read.

***San Francesco della Vigna** (B. 6, 7), was built at the expense of Doge

Andrea Gritti in 1535. *Sansovino* had made the designs; these were criticised, and the front was completed in 1634, from the designs of *Palladio*. The lofty portal and numerous columns bear the impress of his style. The bronze statues of Moses and St. Paul are by *Tiziano Aspetti*. At the holy-water basins are bronze statuettes of St. Francis and St. John Bapt., by *A. Vittoria*. 1st chapel rt. Last Supper, by *F. Santacroce*. 4th. Resurrection, by *Paolo Veronese*. In the rt. transept is a restored Madonna Enthroned, by **Fra Ant. Negroponte* (1440). In the **Cappella Giustiniani* l. of the Choir, are curious and admirable 15th-cent. reliefs. On the altar, St. Jerome enthroned, with SS. Agnes, Michael, John Evan., and Anthony of Padua; below, History of St. Jerome; on the walls, Prophets, Evangelists, and 16 Passion Scenes, with two others above the altar; on the *paliotto*, Last Judgment.

Over a door in the N. transept is the monument of Doge M. A. Trevisani kneeling before a Crucifix. This door leads to the dark *Cappella Santa*, which contains an altar-piece by *Giov. Bellini* (1507), **the* Madonna and Child with SS. John Bapt., Anthony the Hermit, Bernardino, and Sebastian. In the Sacristy, St. Bernardino, with SS. Jerome and Louis the bishop, by *Jacobello del Fiore*, who changed his name to *Antonio da Negroponte* on becoming a Franciscan friar.

Returning to the nave, the chapel next the pulpit contains a Holy Family, with SS. Catharine and Anthony the Hermit, by *Paolo Veronese*. 2nd chapel rt., statues by *A. Vittoria*, SS. Antonio Abate, Sebastian, and Rocco. At the S.E. corner of the Church, over the door of an Oratory in the Piazza, is a good Statue of St. Francis.

The **Frari* (*S. M. Gloriosa de' Frari*) was designed by *Niccolò Pisano*, about 1250 (C. 3). The front is not pleasing; it exhibits too much bare wall, and has a bad outline. The nave and aisles are 230 ft. long by 104 ft., the transepts, 160 ft. by 48 ft., with three

chapels on each side of the choir. On each side of the nave are six pointed arches. Having belonged to the Franciscans, whose churches were favourite burying-places, it contains several tombs of historical interest. Surmounting the basins for holy water are bronze statuettes by *Girolamo Campagna*—St. Anthony and Innocence.

On the rt. is the colossal **MONUMENT OF TITIAN*, who died here of the pest, in his ninety-ninth year, in 1576. It was completed at the expense of the Emperor Ferdinand I. of Austria, and uncovered in 1853. Upon a massive basement rises a highly decorated Corinthian canopy, under which is a sitting statue of the painter crowned with laurel. Behind are reliefs of his three greatest works—the Assumption of the Virgin, Death of St. Peter Martyr, and Martyrdom of St. Lawrence. There are several statues allegorical to the Arts, on either side, and two on the basement; one holding the inscription *Titiano monumentum erectum sit Ferdinandus I.*, 1839: the old man holding a book, on which is written, *Eques et Comes Titianus sit. Carolus V.*, 1553, at whose feet is a volume inscribed, *Canones et Decreta Concilii Tridentini*, is intended for Fra Paolo Sarpi. The statue of Titian and the two just mentioned, are by *Zandomeneghi*, who was also the principal designer of the monument. The marble slab with the verses—

Qui giace il gran Tiziano de' Vecelli,
Emulator de' Zeusi e degli Apelli,

which for centuries was the only memorial on the artist's grave, may still be seen on the rt. of the present magnificent mausoleum. No trace of his remains were, however, discovered beneath.

2nd altar, Presentation in the Temple, with SS. Paul, Helen, Bernardino, Augustine, Mark, and two others, by *Salviati*; 3rd, Statue of **St. Jerome*, said to be a likeness of the aged Titian, by *Aless. Vittoria*; 4th, Martyrdom of St. Catharine, by *Palma Giovane*. On the rt. in the transept,

*Virgin and Child, with SS. Andrew, Nicholas, Paul, and Peter, by *B. Vivarini* (1482); above, a Pietà. The Gothic monument of the Beato Pacifico to the l. was raised by his family in 1437. This Beato, originally the architect Scipione Bon, died in the middle of the preceding cent. The monument of the Venetian general, Benedetto Pesaro, is a triumphal arch, and forms the decoration of the door of the sacristy. The principal figure is by *Lorenzo Bregni*: on his l. is a fine one of Mars, by *Baccio da Montelupo*. The *Bregni*, who flourished about the latter part of the 15th and the beginning of the 16th cents., were members of one of the families of artists, of which there were many in Italy, amongst whom art was so successfully carried on by tradition. *Paolo* was an architect; *Antonio*, his brother, a sculptor; and both worked upon these tombs. *Lorenzo Bregni*, not less eminent, lived a generation later. On the l. of the entrance to the sacristy is an equestrian statue of *Paolo Savelli*, a condottiere, who fell in battle, fighting against *Francesco Carrara*, in 1405.

In the Sacristy is a beautiful *painting over the altar by *Giovanni Bellini* (1488)—Virgin and Child, with SS. Ambrose, Augustine, James, and Benedict; below, two exquisite Angels; handsome frame.

In the 2nd chapel rt. of the choir is a good Gothic tomb of *Duccio degli Alberti*, a Florentine Ambassador (1336). In the Tribune are two splendid monuments: on the rt. that of the unfortunate Doge *Francesco Foscari* (1457)—an exceeding noble elevation by *Ant. Rizzo*, with 18 statues. Lord Byron's tragedy has rendered the history of the Foscari family familiar to the English reader. Opposite is the *tomb of the Doge *Niccolò Tron* (1472), by *Antonio Rizzo*, 27 ft. in width and more than 40 in height, with five stories and 19 figures, besides a profusion of reliefs and other ornaments.

The high altar was erected in 1516. The Assumption of the Virgin is by *Salviati*.

The *apse, with its traceried windows, has the peculiarity of ending with an angle at the middle. The Choir extends across the transept and for some distance into the nave, a very unusual arrangement in Italian churches, though common in Spain, and partly adopted in Westminster Abbey. The *stalls are of excellent woodwork, the backs inlaid, or worked in *tarsia*, by *Marco da Vicenza* (1468). Above, heads of Saints; below, architectural scenes. A *door on each side outside the choir, near the projecting pulpits, is beautifully inlaid with *tarsia*, and has a border of vines, exquisitely carved. The marble screen before the choir has low reliefs of saints and prophets, of the 15th cent.; on the rood-screen are indifferent statues.

In the 1st chapel l. of the high altar is a *Virgin and Child by *Bernardino Licinio*, "his best altar-piece," *Cic*. The Saints are Francis, Anthony of Padua, Louis, Andrew, Jerome, and three others. Next comes the monument of *Melchior Trevisano* (1500), by *Dentone*; the statue above is in complete armour. The St. John, in wood, over the altar, is by *Donatello*. There is some good painted glass by *Maestro Marco* (1335), in the corner chapel opening into the l. transept. In the next chapel in the corner is an *altar-piece, by *Luigi (Alvise) Vivarini*, completed by *Basaiti*: St. Ambrose on the episcopal seat, with SS. Catharine, Sebastian, John Bapt., Gregory, Augustine, Jerome, and two others; two warriors guard the throne; above, in a balcony, the Crowning of the Virgin.

On the W. wall of the l. transept is a monument by one of the Lombardi (15th cent.); raised by *Maffeo Zen* to his wife *Generosa Orsini*; beside it, an altar-piece in three compartments of St. Mark, with SS. John Baptist, Jerome, Augustine, and Matthew, by **B. Vivarini* (1474).

In a Chapel opening out of the l. aisle, through a lofty Gothic arch, is a font with a statue of St. John the Baptist, by *Sansovino*; an Ancons with statues of St. Peter in the centre.

SS. Jerome, John Baptist, James, and Francis; above, half lengths of the Virgin and Child, with SS. Barbara, Catharine, M. Magdalene, and Chiara, by *Jacobello dalle Massegne* (1485). The tomb of Bishop Miani, with five statues, is probably by the same artist (1464). Further on is the monument, rich in Oriental marbles, of Jacopo Pesaro (1547). Over the Pesaro altar is the votive picture by **Titian*, called the *Pala dei Pesari*, the property of the Pesaro family. The Virgin is seated in an elevated situation, within noble architecture, with the Infant in her arms, who turns to St. Francis; below is St. Peter with a book; on one side of him St. George bearing a standard, on which are emblazoned the Pesaro arms, with those of Pope Alexander VI.; below are the donatario, a bishop, and five other members of the Pesaro family—"a work of quite unfathomable beauty, but greatly injured by restoration."—*Cic.* Titian received, in 1519, 102 golden ducats for this work, including six for the frame.

The stupendous but tasteless monument of the Doge Giovanni Pesaro (1659) is supported by colossal Moors or Negroes, dressed in white marble; their black elbows and knees protruding through the rents of their white jackets and trousers. In the centre sits the Doge. The architect was *Longhena*, the sculptor *Barthel*.

The weak and affected monument of *Canova* (1827) is borrowed from his own design for that of the Archduchess Maria Christina in St. Augustine's at Vienna. A vast pyramid of white marble, into whose doors of bronze various mourners—Religion, Art, Genius—are seen walking in funeral procession, with a crouching lion of St. Mark on the opposite side. Only *Canova's* heart is preserved here in an alabaster vase, the rest of his remains being at Possagno.

On the altar which follows are large statues, in life-size, of the Crucifixion. Between this and the principal door is an elegant monument, in marble, to *Pietro Bernardino* (d. 1568), by *Alessandro Leopardi*. The mediæ-

val monument near it is that of *Simeone Dandolo*, one of the judges of *M. Faliero* (1355).

The fine detached bell-tower was commenced in 1361 by *Jacopo*, and finished in 1396 by *Pietro Paolo delle Massegne*. The octagonal upper part is a familiar landmark in this part of Venice.

The **Venetian Archives** (daily from 10 to 3), are deposited in the old conventual buildings of the Frari. Their bulk is appalling: they are said to fill 295 rooms, and to consist of upwards of 14 millions of documents, extending from A.D. 883 to the present time. They have been formed from the collections of suppressed monastic establishments, from the records of noble Venetian families, and from the ancient diplomatic archives of the Republic.†

I Gesuati (*S. M. del Rosario*), a Church of the 18th cent., in bad taste, on the quay opposite the *Giudecca* (D. 4). The *Ciborio* on the high altar has colonnettes encrusted with lapis lazuli. At the 1st altar rt. is a striking picture by *Tiepolo*—the Virgin, with SS. Catharine of Siena, Agnes of Montepulciano, and Rosa, who carries the Child. On the ceiling, the Glory of St. Dominic, Institution of the Rosary, and St. Dominic blessing Fra Paolo. The Crucifixion, in the last chapel l., is by *Jacopo Tintoretto*. 1st. l., Pope Pius V. between SS. Thomas Aquinas and Peter Martyr, by *Seb. Ricci* (1729). The adjacent convent belonged to the *Gesuati*, an order of mendicant friars suppressed by Napoleon (see *S. M. dell' Orto*).

I Gesuiti (A. B. 5), built by *Fattoretto* and *Rossi* (1715-1730), is a

† The late Mr. Rawdon Brown was engaged for some years in calendaring those bearing upon English history, and his labours are published at the expense of the British Government, under the title of "Calendar of State Papers and Manuscripts relating to English Affairs, existing in the Archives and Collections of Venice, and in other Libraries of Northern Italy. 1202-1554." The Calendar is being continued by Mr. Horatio Brown.

specimen of the theatrical and meretricious taste of the order. The walls are encrusted with coloured marbles in flowers. At the pulpit, marble similarly treated is made to imitate curtains, and on the altar steps a carpet. The tabernacle is enriched with lapis lazuli.

In the chapel on the l. of the high altar is the tomb of Doge Cicogna (1595), by *G. Campagna*, and in that on the rt. the mausoleum erected to Orazio Farnese by the senate in 1676. In the 1st chapel rt. is a painting of Tobias and the Archangel, by *Palma Giovane*, and opposite on the l. an entirely repainted and ruined work by *Titian*, the Martyrdom of St. Laurence. In the l. transept is an Assumption, by *Tintoretto*. The columns of the great altars in the transepts are of Serravezza marble.

Nearly opposite is the *Oratorio del Crocifisso*, containing some large ceremonial paintings of the late Venetian School, and a Scourging of Christ on hinges, attributed to *Tintoretto*.

S. Giacomo dell' Orio (B. 4) is a very curious old Church, rebuilt at different periods, with a fine wooden roof. Entering by the S. door, immediately to the rt. is a rich fragment of a carved gilt ceiling; beneath it, St. John Baptist, by *Fr. Bassano*. Close by to the l., a handsome column of *verde antico*. Further l., *SS. Laurence, Sebastian, and Roch, finely coloured, by *Buonconsiglio*. In a dark chapel behind the fantastically shaped pulpit, Virgin and Child, with SS. James, Andrew, Cosma, and Damiano, by *Lor. Lotto* (1546).

S. Giacomo di Rialto (B. 5), close to the bridge, occupies the site of the first Church built in Venice (421). It was rebuilt in 1194, and again in 1531, in the old form, as stated in an inscription in the portico. It is now closed as unsafe, and its works of art have been removed.

In the Campo, in front, is the old broken statue of a crouching figure, called *Il Gobbo del Rialto*, and near it is a red granite column, from which

the laws of the Republic were promulgated.

San Giobbe (A. 3), built in the style of the Lombardi (1470), is only open in the early morning, but the key can be obtained of the Sacristan, close by on the Canareggio. The principal entrance from the Campo is a fine specimen of 15th-cent. Renaissance; on it are statues of SS. Anthony, Bernardino, and Louis of Toulouse. Near the 3rd altar on the rt. is the hideous monument of Count d'Argenson by the Parisian *Claude Perrault*, in which two crowned basilisks are seen looking up in a comical manner at a little angel slumbering above. 4th altar, SS. Andrew, Peter, and Nicolas, with an angel, by *Paris Bordone*. In the chapel rt. of the choir is a Nativity, by *Savoldo*, whose works are very rare. In the Sacristy, Annunciation with SS. Anthony and Michael, by the *Vivarinini*; the Marriage of St. Catharine, by *Previtali*; and a portrait of the Doge Cristoforo Moro by *Gentile Bellini*. The arabesque reliefs in the Lombardi style (1470) on the pilasters, frieze, and arches of the choir deserve particular notice. There are statues and medallions of the Evangelists borne by angels. Behind the altar are well-carved stalls. A large slab in the centre of the Choir, with a most beautiful border of oak foliage, marks the tomb of Doge Cristoforo (1462–1470), a great patron of learning and the arts, in whose reign printing was introduced into Venice. It has been conjectured that this 'Moro,' or a member of his family, was the 'Moor of Venice,' and that 'Othello' is a corruption of 'Tofallo,' the Venetian diminutive of 'Cristoforo.' It will be observed that the heraldic arms here are mulberries, not strawberries, as on Othello's handkerchief in Shakespeare. The chapel at the end of the l. aisle is richly decorated. The alto-relievo of St. Peter in the 1st chapel l. is by *Antonio Rossellino*, with statues of St. Basil and angels. In the 2nd are good statues of SS. Francis and Anthony, by the *Lom-*

bardi; and on the vault five circular reliefs of the Almighty and the Evangelists, in *Robbia* ware, the rest of the roof being in chequered tile-work, admirably preserved.

Crossing a bridge to the other side of the Canareggio, the traveller may visit the Ghetto or Jews' quarters, where there are several Synagogues, that of the Spanish Hebrews being the most remarkable.

San Giorgio de' Greci (C. 6), the Church of the Greek rite, was erected in 1570, by *Sante Lombardo*, from the designs of *Sansovino*. Medallions of mosaic adorn the front. On the iconostasis which separates the sanctuary from the nave are paintings covered with silver, having crowns and other ornaments of gold attached to them, and leaving hardly anything visible but the faces. The mosaic of the Transfiguration, to the rt. of the screen, is a fine work of the *Zuccati*. On festivals the singing, without organ accompaniment, is very attractive. In an adjacent building are several MSS., including a Ravenna papyrus of 553, and three 10th-cent. Greek Gospels. The campanile was erected in 1590. On the N. side of the bridge is a very picturesque house-front.

***San Giorgio Maggiore** (D. 6). This fine edifice, on the island of the same name, was designed by *Palladio*, and begun in 1556, though the front was not completed till 1610. *Scamozzi* is believed to have made some alterations in the original design. The interior affords a good specimen of the Palladian style. 1st altar rt., Nativity, by *J. Bassano*; 2nd, Wooden Crucifix, by *Michelozzo*; 3rd, Martyrdom of SS. Cosma and Damiano; 4th, the Virgin Crowned; both by *Tintoretto*. On the walls of the Choir, Falling of the Manna and Last Supper, by the same. The 48 choir *stalls are beautifully sculptured by *Albert de Brule*, a Fleming (1599); they represent events in the life of St. Benedict. Between each seat is a child seated on a dolphin. The

bronze *group over the high altar, representing God the Father on a gilt globe, supported by the Evangelists, is by *Girolamo Campagna*. The bronze angel at each side of the altar, the brackets, and the handsome candelabra, are by *Niccolò Roccatagliata* (1598). A door on the rt. on entering the choir leads into a corridor, in which is a monument erected in 1637, from the design of *Longhena*, to the memory of Doge Domenico Michiel, who abdicated in 1130, and died in a convent the same year. It was this doge who urged the Venetians to co-operate in the crusade, and who brought both the columns on the Piazzetta. He is styled on this monument, *Græcorum Terror*. In the chapel on the l. of the choir is the Resurrection, by *Tintoretto*; and in the N. transept the Martyrdom of St. Stephen, also by him; in the 2nd altar from the door a statue of the Virgin and Child, by *Campagna*; and in that next the door the Martyrdom of St. Lucia, by *Leandro Bassano*. Over the principal entrance is the monument to Doge Donato (1612), the supporter of Fra Paolo Sarpi in his discussions with Rome on the rights of the Republic; and on the l. of the door is the tomb of Doge M. A. Memmo (1615). The portico and refectory in the monastery are amongst the last works of *Palladio*. The election and coronation of Pope Pius VII. took place here in 1800.

The Campanile (1774) affords a better *view over Venice than the tower in the Piazza of St. Mark. The Convent now serves as Artillery Barracks.

S. Giorgio degli Schiavoni (C. 6) was built in 1551, for the lay-brotherhood of the Dalmatians, who had St. George for their patron. It is a good and little altered example of the earlier Renaissance edifices. Below the cornice is a series of pictures by **Carpaccio* (1502–1508), from the histories of SS. George, Triphonius, and Jerome, patrons of Dalmatia. On the rt.: St. Jerome in his Study; St. Jerome dead; Monks fleeing from the Lion;

St. Matthew at the Receipt of Custom; Agony in the Garden.—End wall: Trifonius and the basilisk at Zara; St. George baptizing Turks—all by *Carpaccio*. Over the altar, Virgin and Child, by *Catena*.—Left wall: Resurrection, by *Aliense*; St. George about to behead the Dragon; St. George tilting at the Dragon; both by *Carpaccio*. The *Scuola* in the upper story has a splendid ceiling by *Palma*—St. Trifone, the Virgin and Child, God the Father, Evangelists, SS. Barbara and Jerome. Over the altar, coloured reliefs of St. George, with SS. Jerome and Trifone below. Ruskin has given an elaborate account of these pictures, for which a fine day should be chosen, as the church is very dark.

A few yds. E. is the Church of the Knights of Malta, *San Giovanni dei Furlani*, which contains, on the l. wall, a monument to Archduke Frederick of Austria, who died at Venice in 1847, aged 26. The high altar was brought from the demolished Church of S. Gemignano, and has two colonnettes of *verde antico*, with Statuettes of SS. Theodore, John Baptist, and Gemignano.

S. Giovanni in Brāgora (C. 6), rebuilt in 1728, on an ancient foundation, derives its name from *Brago*, a swamp.

On the rt. is a restored Madonna and Child, by *Luigi Vivarini*. On the wall further on a triptych, by *Bissolo*—St. Andrew between SS. Jerome and Martin. On the predella, hardly visible, are events in the lives of these saints. On the pier at the rt. of the chief altar is a painting by **Cima da Conegliano*, of St. Helena and Constantine at the Cross; and on the opposite pier is a Christ Triumphant, by *L. Vivarini* (1498). Behind the high altar is a large Baptism by **Cima*. It has been much restored, and is badly seen, on account of the position of the altar, but “in the dignity of the head of Christ, in the beauty of the angels, and the solemn gesture of the Baptist, incomparable.”—*Cic*. On the l. are large

pictures by the younger *Palma*, Christ before Pilate, and the Washing of Feet. Also a *Last Supper by *Paris Bordone*, and a triptych by *Bart. Vivarini* (1478)—the Madonna, St. John Baptist, and St. Andrew. Below is a predella by *Cima*.

In the square, painted in red and white chequers, is the Palazzo Badoer Partecipazio.

San Giovanni Crisostomo (B. 5), erected by *Tullio Lombardo* (1490). Paintings—1st altar rt., *Giovanni Bellini*, St. Jerome with SS. Christopher and Augustine, painted in his old age; high altar, **Sebastian del Piombo*, St. Chrysostom, with SS. Catharine, M. Magd., Lucia, Paul, John Baptist, and Liberale—a very beautiful picture, painted when under the influence of Giorgione. The female heads are especially fine. On the *paliotto*, Entombment relief, by *Campagna*. 2nd rt., Coronation of the Virgin, and the Apostles, relief by *Tullio Lombardo*, with clever management of perspective.

San Giovanni Elemosinario, W. of the Rialto (B. C., 5), built in the 16th cent., by *Scarpagnino*, contains at the high altar a fine picture of the Saint by **Titian*, “an example of the grandeur and dignity with which Titian could invest any subject which he undertook” (*K*). On the rt. *SS. Sebastian, Rocco, and Catharine, one of the finest works of *Pordenone*. On the left, the Blessing of a Doge, St. Mark, and the Patron Saint giving alms, by *Marco Vecellio*, Titian’s nephew.

***S. Giovanni e Paolo** (B. 6), better known as *San Zanipolo* (1246–1390), is a fine Italian-Gothic building with an unfinished front. The best part of the exterior is the restored E. end, which has two tiers of windows divided by a brick cornice, and there is a balustraded passage before the upper windows. Its length is 110 yds., breadth 30 yds., length of transepts 48 yds., height 123 ft. The principal door, with columns and

sculptures, is in the Pointed style of the 13th cent. There are some rude reliefs of the 7th and 8th cent. let into the wall, and in the niches on the side of the door some tombs of doges of the 13th cent.

The Nave has wide pointed arches on either side, and between the short transepts rises a dome. The once handsome tribune has been sadly disfigured by the modern adaptation of Corinthian ornament.

On the rt., monument with 15 statues to Doge Pietro Mocenigo (1476) by *Pietro* (the father) and *Antonio* and *Tullio Lombardo* (the sons). Above it, a good relief of the Empty Tomb. Renaissance monument of Adm. *Girolamo Campi* (1535); below it, Christ between two flying Angels, relief of the 13th cent. Monument of the heroic *Marcantonio Bragadino*, who defended Famagosta in Cyprus against the Turks, by whom, on the surrender of the fortress (1571), he was put to torture, and then skinned alive, in violation of the terms of capitulation. The skin was stuffed with straw, and sent to Constantinople, where it was borne in triumph through the city. The Sultan afterwards sent it to the family, and it is enclosed in the urn underneath the bust.

First altar, *Carpaccio* or *Giov. Bellini*, *Virgin and Child, with SS. Paul, Louis, Francis, John Baptist, Peter, Bernardino, Bonaventura, and Jerome; on the predella, Annunciation and Pietà, with SS. Christopher, Vincent Ferrar, and Sebastian. Further on, colossal monuments of Doges *Silvestro* and *Bertuccio Valier* (1658, 1700), and of *Elisabetta*, the wife of the former, by *Tirali* (1708). Next chapel, reliefs of St. Dominic, by *Mazza*; five in bronze, the 1st on the rt. in wood. In the rt. transept near the angle, St. Augustine seated, by *B. Vivarini* (1473).

Over the door, tomb and statue of General *Dionigi Naldo* (1510), by *Lorenzo Bregno*; on the rt. that of *Niccolò Orsini*, Count of *Pittigliano* (1509), both in the service of Venice against the League of Cambrai:

Orsini's equestrian statue is of gilded wood. These two monuments were raised at the expense of the Republic. At the rt. of the door, **Rocco Marconi*, Christ between SS. Peter and Andrew, "one of the best pictures of the school."—*Cic.* On the l., **Lor. Lotto*, S. Antonino, abp. of Florence, distributing alms. The large window, with good painted glass, was executed by *Girolamo Mocetto* in 1463 and restored in 1814. In a line with the high altar are two chapels on each side. In the first on the rt. are single figures of Saints, by *Bonifazio Veneziano*; an altar of black marble, with statues by *Aless. Vittoria*; and a monument to "Odoardo (Edward) Windsor, Baroni Anglo." The second chapel has an altar with statues of SS. Andrew and Philip in the style of the Lombardi; some tombs of the Guistiniani family; and a painting of the Virgin with three Camerleughii kneeling before her, by *Tintoretto*.

On the rt. of the high altar is "the richest monument of the Gothic period in Venice" (*Ruskin*), that of the *Doge *Michele Morosini* (1382). In this doge's short reign of four months, Tenedos was captured. Next, that of Doge *Leonardo Loredano* (1521), one of the wisest of the princes of Venice, when her prudence and fortitude baffled the League of Cambrai. The design is by *Girolamo Grapiglia* (1572). The statue of the Doge is by *G. Campagna*, the others by *Danese Cattaneo*. On the l., *recumbent effigy of Doge *Andrea Vendramin* (1478). "The reliefs and statuettes round the sarcophagus seem as if taken from the intaglio of a Greek gem, so pure is the outline, so graceful the invention, and so dignified the style."—*Cicognara*. The arabesques of the pilasters and friezes are attributed to *Alessandro Leopardi*. The elevation of *Andrea Vendramin* to the sovereignty (1476) marks the decline of the primitive policy of the state. He was the first of the newly-ennobled families admitted to the honours heretofore monopolised by the descendants of the primitive aristocracy. The founder of the family was a banker

or money-changer, who, having fitted out a vessel at his own expense during the war of Chioggia, was inscribed on the Libro d'Oro as a reward for his patriotism. Next is *Doge Cornaro, with his effigy (1368), "a very noble monument, the sarcophagus decorated with roses only; five very beautiful statues are set on the canopy above."—*Ruskin*. In the 2nd chapel l. of the altar, *P. Veronese*, Adoration of the Shepherds; in the 1st, *Carpaccio*, restored by *Girolamo da Udine*, Coronation of the Virgin, with many figures. The sepulchral urns contain the remains of Pietro Corner and of Andrea Morosini. In the next chapel, on the rt., is the beautiful tomb of Jacopo Cavalli, by *Jacobello dalle Massegne*, and opposite that of Doge Delfin (1361).

It the N. transept is a marble group representing Vittore Capello receiving the baton of command from St. Helena, by *Antonio Dentone* (1480); the monument of Leonardo Prato (1511), with a good equestrian statue, and the Gothic tomb of two ladies of the Venier family; over the door is the tomb of Doge Antonio Venier (1400). The door leads into the Chapel of the Rosary, ruined by fire in 1867, when Titian's masterpiece, the Death of Peter Martyr, Bellini's Madonna, with ten saints and three singing angels, deposited here only temporarily, and other pictures, were destroyed. The Chapel was decorated with statues, mosaics, carved wood, and a series of *beautiful marble reliefs, the remains of which may still be seen on the walls. Fortunately good photographs of these had been taken before the fire, and are sold by the custodian. The architect of the chapel was *A. Vittoria*, and it was built as a thank-offering for the victory of Lepanto in 1571. In the relief of the Adoration, to the rt. of the altar, is a group of *Bonassa*, sculptor of this and the opposite Nativity, with his wife and daughters.

Beyond a Crucifixion by *Tintoretto*, we reach the Sacristy door, above which are the busts of Titian, Palma

Vecchio, and Palma Giovane, both of whom are buried in front of the door.

In the Sacristy, Christ bearing the Cross, by *Alvise Vivarini*; Honorius III. approving of the Order of St. Dominic, by *L. Bassano*. Further on is the monument of Doge Pasquale Malipiero (1462). In subjacent niches are the tombs of Doge Michael Steno (in whose reign Padua was seized, and Francesco Carrara barbarously murdered in his prison), with the recumbent statue of the deceased (1413), and of *Alvise Trevisan* (1528). Then follow monuments of doges and generals: a gilded equestrian statue of Pompeo Giustiniani (1616); Doge Tommaso Mocenigo, by *Pietro da Firenze* and *Martino da Fiesole* (1423); and Doge Niccolò Marcello (1474), a fine specimen of the Lombardi style, by *Alessandro Leopardi*. At this altar stood Titian's St. Peter Martyr: an inferior copy occupies its place. Passing the equestrian statue of General Baglioni, killed in 1617, we reach a fine statue of St. Jerome, by *Alessandro Vittoria*, said to be a portrait of Titian. On the l. of the principal door is the *monument of Doge Giovanni Mocenigo (1485), a fine work of *Tullio Lombardo*. Over the great portal, N., Doge Alvise Mocenigo (1577) and his wife, S., Doge Giovanni Bembo (1618). In the *Campo*, S.W. of the Church, stands the

*STATUE of Bartolommeo Colleoni, the second equestrian statue raised in Italy after the revival of the arts—that of Gattamelata by *Donatello* being the first (see Padua). *Andrea Verrocchio* gave the design and model for this magnificent work, but, according to the story, he died of grief because he could not complete it, in consequence of the failure of the mould. It was cast in 1496 by *Alessandro Leopardi*, whose name can be traced in the inscription upon the girth beneath the horse's body: "Alexander Leopardus Fusitopus." The handsome marble pedestal is supported and flanked by composite columns. Colleoni was one of the first to employ field-pieces in warfare,

and he is considered one of the great teachers of the modern art of war (1475).

On the N. side of the Campo is the

***Scuola di San Marco**, a fine specimen of the richly-decorated Venetian architecture of the 15th cent., ornamented with coloured marbles. *Martino Lombardo* has in this building so much surpassed his former productions, that it is conjectured he was assisted by Frate Francesco Colonna, author of the *Hypnerotomachia*, a work in which a great number of singular and beautiful designs are introduced; he lived in the adjoining monastery. The present building was erected soon after 1485, when a pre-existing one was destroyed by fire. The sculptures on the front are by *B. Bon* and *Tullio Lombardo*. The portal is surmounted by the Lion of St. Mark, and this again by the statue of the Saint. Notice the architectural reliefs in perspective. The Scuola, as well as the conventual buildings, were joined in 1815 to the admirably arranged

Hospital, which contains 1100 patients, and has room for 2000. In the *Farmacia*, opening out of the Great Court, was discovered, in 1815, the sarcophagus containing the bones of Marino Faliero, now in the *Museo Civico*. The ceiling of the Scuola is magnificently carved in octagonal and round panels; that of the Old Library is later and more fanciful. In the Chapel, at the 1st altar l., is a fine **St. Ursula* with her train of Virgins, by *Tintoretto*; 2nd altar, St. Helena, School of *Guercino*; at all side-altars, two good columns of *breccia di Serravezza*; entrance wall, Battle of Lepanto, sculptured in high relief, by *Lombardo*. The Hospital for sick lunatics, formerly here, has been transferred to the island of S. Servolo, between Venice and San Lazzaro.

San Giuliano (C. 5), by *Sansovino*, completed by *A. Vittoria*. Over the door of the Doric front is a bronze sitting **Statue* by *Sansovino* (1553),

of *Tommaso Rangone*, founder of the Church. Above the high altar, Coronation of the Virgin, by *Gir. da Santacroce*; to the l., **relief* in marble, by *G. Campagna* (1592), the Saviour supported by Angels. On the rt. wall, Last Supper, by *Paolo Veronese*. 1st altar, l., **Virgin and Child*, with SS. Peter, Michael, John Bapt., and John Evan., by *Boccaccino da Cremona*.

S. Giuseppe di Castello, N. of the Giardino Pubblico (D. 8), has a large monument to Doge Marino Grimani, by *Scamozzi*, occupying a third part of the l. wall; and on the chancel wall, to the l., the bust of Girolamo Grimani, by *Vittoria*. Behind the high altar, Adoration of the Shepherds, School of *Paolo Veronese*; on the rt. wall, St. Michael and a Senator, by *Tintoretto*.

S. Leo (C. 5). 1st altar rt., St. Augustine enthroned, with SS. Joseph, Paul, Leonard, and Marina; in the clouds, Virgin and Child with Angels; by *Bonifazio Ven.* End of rt. aisle, *Pietà* in relief, with SS. Nicholas, Helen, and other Saints; 1st altar l., St. James, by *Titian*.

S. Lorenzo (C. 6) has a handsome high altar, with statues of SS. Laurence and Sebastian by *G. Campagna*. To the rt. is a good coloured wooden figure of a preaching Dominican, brought from a demolished Convent on the site of the Public Gardens. On the other side of the fine iron screen is a Chapel attached to the adjoining asylum for aged men and women.

Ognissanti (D. 3). At the 1st altar rt. are two small columns of *Affricano bigio*, a rare marble in Venice.

La Madonna dell' Orto (A. 4) is a fine Gothic edifice, well restored in 1850; the front, erected in 1473, has an enriched doorway, with two pointed windows, and a wheel. Over the door are sculptures of the Annunciation, and St. Christopher; on the sides of the gables, the Apostles, by

Bartolomeo Bon. On the roof are statues of saints under pinnacled canopies. The nave has marble columns supporting pointed arches. The flat wooden ceiling is gaudy with paint and gilding.

1st altar rt. St. John Bapt., with SS. Peter, Mark, Jerome, and Paul, by **Cima da Conegliano* (1489), much restored. "The whole picture (says Mr. Ruskin) is full of peace and intense faith and hope and deep joy, in light of sky and fruit and flower and weed of earth. It is full of simple flowers, and has the wild strawberry of Cima's native mountains gleaming through the grass." 2nd altar, Statue of the Madonna, by *Sansovino*; 4th, Martyrdom of St. Laurence, by *Daniel Vandyck*. Further on, a restored picture by **Palma Vecchio*, St. Vincent, with SS. Dominic, Gregory, Lorenzo Giustiniani, and Helen. On a bracket over the entrance to the sacristy is a restored alto-relievo, by *Giov. de Sanctis*, of the Madonna and Child carried by angels (14th cent.). In the Sacristy, Colossal half-length Statue of the Virgin and Child found by *Giov. de Sanctis* (1380) in a garden (*Orto*), whence the name of the Church. Slab Tomb with his effigy on the floor; beside it, a beautiful border of vines. Interesting portraits of the Blessed Antonio Veneto, Antonio Bembo, and Bart. Michele, three *Gesuati* (see above). In the chapel on the rt. of the high altar is *Girolamo Sta. Croce's* restored picture of St. Jerome and St. Augustine. *Tintoretto* was interred here, and his monument is on the wall. This great artist painted at the sides of the high altar,—rt., the *Last Judgment: on the opposite wall the Worshipping of the Golden Calf; above the high altar—Martyrdom of St. Christopher; St. Peter regarding the Cross carried by angels; and five large female figures representing Faith and the Cardinal Virtues.

In the l. aisle, SS. Jerome, Clement, and a Warrior, by *Matteo Penzone*. In the Contarini chapel are tombs of this family, with six busts, the middle one on each side being the work of *Aless.*

Vittoria. At the altar, Miracles of St. Agnes, by **Tintoretto*. In the next chapel, over the altar, Nativity, by *Domenico Tintoretto*, and Presentation of the Virgin, by *Jac. Tintoretto*, conjectured to have suggested Titian's great picture on the same subject in the Academy. The 2nd chapel contains a Virgin and Child, with SS. Mark, James, Laurence, George, and Thaddeus, by *Paris Bordone*; 1st chapel l., restored Madonna and Child, by *Giov. Bellini*. Entombment, by *Lor. Lotto*.

The tall brick campanile has a cupola and gallery. Close by, on the other side of the canal, is the *Palazzo Mastelli* (1325), in the Pointed style. It contains some interesting antiquities and works of art, and is shown by the Sacristan. A few yds. further S., by the bridge, is the little *Campo dei Mori*, with black figures at its corner; and adjacent, on the quay, is the *House of Tintoretto*.

Following the quay to the l., we reach the Church of

S. M. della Misericordia, commonly called the *Abbazia*, one of the most picturesque of the Gothic buildings in Venice. It was founded in the 10th cent., but has been modernised, and is now desecrated.

S. Marciliano, on the Rio della Misericordia (A. 4), has at the 1st altar l. a beautiful early painting of **Tobias* with the Archangel, by *Titian*. 2nd rt., the patron Saint, by *Tintoretto*.

***S. Maria Formosa** (C. 5, 6) was built in 1492, but altered in 1692 by *Marco Bergamasco*. The memory of the rape of the brides of Venice in 944, by pirates of Istria, from a Church on the island of S. Pietro, was long kept alive by an annual procession of Venetian women on the 2nd of February, and by a solemn visit paid by the Doge to this Church. To the rt. of the 1st altar is the sarcophagus of General Vincenzo Capello (1541), at whose cost the Renaissance

front was built by *Domenico da Salò* in 1540. 1st altar rt. *S. Barbara, SS. Dominic, Sebastian, John Baptist, and Luigi Gonzaga, with a Pietà above, one of the most celebrated works of *Palma Vecchio*. 2nd altar, Madonna, with Joachim and Anna, and the Birth of the Virgin, by *Bart. Vivarini* (1473); 3rd, a Pietà with St. Francis, by *Palma Giovane*. Rt. transept, Last Supper, by *L. Bassano*. In a room upstairs (Sacristan 25c.) is a Virgin and Child by *Sassoferato*, and a smaller one by *Pietro da Messina*. Opposite the chief entrance is the *Porta del Paradiso*, a beautiful Gothic arch of the 14th cent.

A few yards S. is the *Palazzo Grimani*, and near it the *Stampalia-Querini Institute*, with a reading-room and library.

S. M. Mater Domini (B. 4), founded in 1510, has a good front by *Sansovino* (1540). 1st altar rt., Statuette reliefs of SS. Andrew, Peter, and Paul. 2nd, *S. Cristina by the Lake of Bolsena, with beautiful angels holding her mill-stone, a fine work by *Catena* (1520). Further on, over a door, Finding of the Cross, by *Tintoretto*; opposite, Last Supper, School of *Palma*. To the l. of the entrance door, gilded wooden relief of the Virgin and Child.

***S. Maria dei Miracoli** (B. 5), built between 1481 and 1489, has been well restored (1862–87). The Church was founded by Angelo Amadi, in honour of a miracle-working picture of the Virgin and Child with SS. James and Anthony, and was originally attached to a Nunnery of S. Chiara.

The exterior, panelled all over with slabs of Greek and Carrara marble, exhibits a curious attempt to unite the Byzantine and Italian styles. The designs were carried into effect by *Pietro Lombardo*, and some portions are his own. Within, the ornaments of the raised presbytery, in the centre of which stands the high altar, have singular beauty, especially the arabesque reliefs on the columns and friezes. The elaborate coffered

wooden ceiling is painted with 50 heads of saints, by *Pennacchi* (1528). On the Choir-screen are statuettes of the Annunciation, and of SS. Francis and Clara, by *Girolamo Campagna*. There is a beautiful Tabernacle on each side of the Choir-arch, and a perforated altar-screen. On the altar, bronze Statuettes of SS. Peter and Anthony the Hermit. In the Sacristy, good small reliefs of the Virgin and Child and of the Resurrection; in the passage, fragment of a rough 16th cent. relief of the Last Supper. Close to the church is a very fine Venetian Gothic doorway, with a courtyard containing an interesting well-mouth.

***Sta. Maria della Salute** (D. 5) was founded by decree of the senate in 1631, as a monument of thanksgiving after the cessation of the great pestilence, in which 60,000 of the inhabitants are said to have died. It is a domed octagonal Church, out of which opens a deep recess, forming the Choir, erected under the direction of *Baldassare Longhena*. The dome is supported on pillars, outside which runs a passage with eight recesses, six of which are chapels, the others being occupied by the entrance and the Choir. In the chapels on the rt. are paintings, by *Luca Giordano*, of the Presentation in the Temple, Assumption, and Nativity of the Virgin.

At the high altar is a marble group of the Madonna and an angel with a figure to represent the Pest fleeing in terror, in allusion to the foundation of the Church. The four columns of white mottled marble which support the arch were taken from the Roman amphitheatre at Pola. On the l. is a large bronze candelabrum, by *Andrea da Brescia*. On the ceiling behind the high altar are paintings by *G. Salviati*, and around them are heads of the Evangelists, and Doctors of the Church by *Titian*, who has painted himself as St. Matthew. (2nd medalion from the Sacristy, in a line with the doors.) The stalls are finely carved.

In the ante-room of the sacristy is a fine picture by *Titian*, *S. Mark on a

throne with SS. Cosma, Damiano, Roch, and Sebastian; an early work, painted while under the influence of Giorgione, and much restored. Opposite is a curious relief of the Deposition, attributed to *A. Dentone*. The roof is also painted by *Titian*, with the Death of Abel, Sacrifice of Isaac, and David and Goliath. Over the altar is the Virgin and Child with Angels, by *Padovanino*; to the rt. of it, Holy Family, School of *Bellini*; above it, Virgin and Child with Saints, School of *Palma*. On the rt. wall the *Marriage in Cana, by *Tintoretto* (1561)—a large, crowded picture, in which Christ is an insignificant figure at the distant end of the table; but the golden-haired Venetian women, filling the centre of the picture, are finely painted; beside it, Samson and Jonah, by *Palma Giovane*; below Jonah, St. Sebastian, by *Bassaiti*; to the l. of the altar, a curious Ancona, the Virgin and Child, with SS. Cyprian and Benedict, and lunette of the Almighty with Angels, by *Cristoforo da Parma* (1495). Abraham and Melchisedec and the Triumph of David on the opposite wall are by *Salviati*, who also painted the three large pictures on the entrance wall. Below them, *Girolamo da Treviso*, S. Rocco, with SS. Jerome and Sebastian; and four Heads of the Madonna, by *Sassoferrato*. An inner room contains four *altar frontals, one of which, wrought in tapestry with the Descent of the Holy Spirit, was designed by *Titian*.

In the Church, 3rd chapel l., is the same subject by *Titian*, painted in his 74th year.

The conventual buildings have been converted into the *Seminario Patriarcale*, on the 1st floor of which is the *Pinacoteca Manfredini* (see below). In the Cloisters are fragments of sculpture, sepulchral and others, of artistical and historical interest, removed from desecrated Churches, including the finesepulchral urn, brought from the Frari, of *Doge F. Dandolo* (14th cent.), with relief of the Death of the Virgin, and other subjects. In the Oratory is the tomb of Sansovino, *N. Italy*.

and over it a terra-cotta bust by *A. Vittoria*. Sansovino's remains, after having lain for 250 years in the Church of S. Geminiano, were removed here in 1820.

S. M. Zobenigo (D. 4) has curious plans of towns carved in stone panels on its front—Zara, Candia, Padua, Rome, Corfù, and Spalato. Above are naval battles. In the 1st chapel on the rt. is an old Byzantine Madonna, and in the Sacristy a good Holy Family of the School of *Rubens*.

S. Martino (C. 7) has over the N. door a Last Supper by *Gir. da Santacroce*; and on the E. side an oblong font, with statuettes of SS. John Bapt. and Peter, and four angels below, by *Tullio Lombardo*. The ceiling is painted by *Tiepolo*, with clever effect of perspective.

San Moisè (C., D. 5), with a florid over-decorated front of 1688. A small lozenge slab in the floor six paces within the entrance marks the grave of John Law, originator of the South Sea scheme, who died here in 1729, and whose remains were transferred from S. Geminiano, by his descendant, Marshal Lauriston, governor of Venice in 1808.

San Pantaleone (C. 3) was built in 1668. On the roof is an enormous painting of the Glorification of the Saint, by *A. Fumiani* (1690), "on surfaces of linen nailed up," *Cic*. In the 2nd chapel on the rt. is S. Pantaleone healing a child, by *P. Veronese*; and in a chapel to the l. of the high altar, the Coronation of the Virgin, by *G. and A. da Murano* (1444), with numerous Saints, among which the Evangelists and Latin Doctors occupy the foreground (much repainted). The finely worked Gothic altar has a relief of the Entombment. E. of this is a closed chapel arranged in the form of the Holy House at Loreto, with a statue of the Virgin and Child.

La Pietà (C. 6) has in a gallery

over the entrance the *Supper in the House of the Pharisee, one of the finest works of *Moretto*. On the ceiling, Victory of Faith, by *Tiepolo*.

San Pietro di Castello (C. 8), on an island which forms the extreme E. part of Venice, was the Cathedral from the earliest times of the Republic down to 1807. The campanile of Istrian marble (1474) is fine. The front was erected in 1594; the interior, by *Grapiglia*, between that period and 1621. Near the 2nd altar on the rt. is an ancient episcopal seat, said to have been that of St. Peter, at Antioch, and given by the Emp. Michael III. to Doge Tradonico, in the middle of the 9th cent. The back of it is inscribed with Arabic characters, and seems to have been an Arabian or Moorish grave-stone. 3rd altar, *Marco Basaiti*, St. Peter enthroned with SS. Andrew, Magno, James, and Anthony "excellent," *Cic*. On the W. wall is St. George on horseback, by the same artist (1520), "lovely even in its injured condition," *Cic*. Behind the high altar is a bust of Lorenzo Giustiniani, first patriarch of Venice (1447), afterwards canonised, who is represented on the rt. as praying for the cessation of the pest, and on the l. as distributing alms. The Vendramin chapel in the l. transept, richly adorned with statues, reliefs, and marbles, but not in good style, was designed by *Longhena*. Here is *Luca Giordano's* picture of the Madonna and Purgatory. In the chapel of Ognissanti, opening out of the l. aisle, is a mosaic of Paradise, by *Zuccato* (1575) after a design by *Tintoretto*.

***Il Redentore** (E. 4), on the island of Giudecca, an ex-voto built by the Republic after the staying of the plague of 1576, was begun by *Palladio* in the following year, and is considered the finest of his ecclesiastical edifices. It has the advantage of a commanding situation upon the broad canal; the front exhibits columns and pilasters of the composite order, supporting a pediment over a doorway reached by a flight of steps, and

wings resting on Corinthian columns. "It has a fine, wide, single nave. The termination of the choir wants consequence, and the plain whitewashed wall, behind the semi-circular screen of columns, is absolutely disagreeable. The supports of the dome are good, and have no appearance of insufficiency." — *Woods*. 1st altar rt., Nativity, by *F. Bassano*; 3rd, Flagellation, by *Tintoretto*; 3rd l., Deposition, by *Palma Giovane*; 2nd, Resurrection, by *F. Bassano*; 1st, Ascension, by *Tintoretto*. In the sacristy, *Virgin with the Child asleep, and two angels, probably by *Alvise Vivarini*; Madonna between SS. John the Evangelist and Catharine, attributed to *Bissolo*; and another between SS. Jerome and Francis, by a pupil of Bellini. The high altar, an elaborate structure of marble, has bronze statues of St. Francis and St. Mark, by *G. Campagna*, who also executed the bronze crucifix.

The island of *La Giudecca* was originally called *Spinalunga*: it received its present name when the Jews obtained permission to settle on it.

San Rocco (C. 3), built to contain the relics of the patron Saint by *Bartol. Bon* in 1489, was rebuilt in 1725, on the original plan. The poor front was added 50 years later. On the rt. of the nave, Christ healing the sick; above it, St. Roch in a landscape—both by *Tintoretto*. On the l., Money changers in the Temple, by an inferior painter; above it, *SS. Martin and Christopher, with St. Roch and peasants at the side, by *Pordenone*. At the end of the rt. aisle, **Titian*, Our Lord dragged to execution, a very early picture, much injured. Under the pulpit, a marble relief in imitation. The high altar was designed by *Bartol. Bon*. The statue of S. Rocco is by *Bon*, those of SS. Sebastian and Pantaleone by *Moschino*. Left of the chief door is a fresco of S. Rocco before the Pope, by *Tintoretto*.

Close by is the

***Scuola di San Rocco** (9 to 4, 1 fr.).

The ticket includes admission to the adjoining church if closed. The Scuola was begun in 1517, and completed by *Scarpagnino* (1550). The principal *front is by the latter. The fraternity, in 1560, became the patrons of *Tintoretto*, who continued to paint here during 18 years.† The lower *Sala* is a large hall, the roof supported by slender stone Corinthian columns, and the walls covered with his paintings, including the Annunciation, Massacre of the Innocents, Adoration of the Magi, Flight into Egypt, S.M. Magdalene, St. Mary of Egypt, Circumcision, and Assumption. The statue of S. Rocco, on the altar, is by *Campagna*. On the staircase, Visitation, by *Tintoretto*; *Annunciation, by *Titian*. Passing through an arch of white marble, adorned with reliefs, we enter the upper *Sala*, filled with paintings by *Tintoretto*; *Miracle of the Loaves and Fishes, *Last Supper, *Resurrection, Raising of Lazarus, Christ on the Mount of Olives, the Birth, Baptism, and Ascension of Christ, Temptation by the Devil, and Pool of Bethesda. At the altar, S. Rocco in glory, by *Tintoretto*; at the side, SS. John the Baptist and Sebastian, by *G. Campagna*. Round this hall are carvings in wood, by *Francesco Pianta*, and *Michel Angelo*, a Florentine. The ceiling in compartments, all by *Tintoretto*, contain subjects from the Old Testament, with works in chiaroscuro at the corners. Over the doorway is a *portrait of *Tintoretto*, painted by himself at 66 years of age. In the Cancelleria is an Ecce Homo, an early picture by *Titian*. In the *Sala dell' Albergo*, so called because the fraternity received their guests here, is a *Crucifixion, considered as the masterpiece of *Tintoretto* (1565), showing great powers of invention and composition. The other subjects in this room are Christ before Pilate, Mount Calvary, and the

Crowning with Thorns. On the ceiling, St. Roch in Glory, by *Tintoretto*. The wood panelling here is very fine. The confraternita of San Rocco consists of 300 members, and was founded in 1415. The Union became a very powerful body, to which the wealthiest citizens belonged, and it acquired a separate administration and jurisdiction. It was abolished under the French rule, but revived in 1806, and still exists.

*San Salvatore (C. 5) was commenced in 1506, and completed by *Tullio Lombardo* and *Sansovino* about 1534; the heavy front was added in 1663 by Sardi. Two previous Churches had been built upon this site, one of which dated from the 10th cent. The nave has a series of recesses, the farthest of which is longer than the others; each intersection is covered with a little dome, and each dome is crowned with a small lantern. The piers which separate these transepts are perforated in both directions with a small arch. The lights are kept high, and the general effect is very good.

Beyond the 1st altar rt. is a monument of Andrea Dolfín and his wife, by *Giulio del Moro* (1602). The 2nd altar, and the statue of the Madonna and Child, are by *Campagna*. Then comes the splendid *monument with recumbent effigy of Doge Francesco Venier (1556) by *Sansovino*, executed in his 80th year, but exhibiting no mark of decaying powers. In niches are statues of Charity and Prudence, and in the lunette a Pietà. At the next altar, designed by *Sansovino*, is an Annunciation, by *Titian*, painted when he was nearly 90 years of age.

In the rt. transept, in the centre of a Corinthian portico flanked by tombs of cardinals, is the monument of *Catharine Cornaro*, Queen of Cyprus. She was buried in the Church of the Apostoli, and her remains were afterwards transferred hither. The relief represents her delivering up her crown to Doge Barbarigo. It was by showing her portrait to the young Lusignan

† There are 52 fine paintings by him in all; many placed in such dark corners as scarcely to be discernible. "Most of the pictures, with the exception of those in the Sala dell' Albergo, are extremely carelessly and hastily painted."
—*Cic.*

that her uncle Andrea Corner, then in exile at Cyprus, excited first the passion of the prince. Lusignan was then Archbp. of Nicosia, and being illegitimate, without pretensions to the throne: but the protection of the Soldan of Egypt, the support of the Republic, and the favour of Pope Pius V., a strange combination, enabled him to win the crown. Catharine was solemnly adopted as the daughter of the Republic, and given with a rich dowry to the archbishop, who had ascended the throne as King James Lusignan II., but died within two years of his marriage. A posthumous child was the fruit of this union, who, proclaimed as James III., died an infant in 1475; and the Republic, as the grandfather of the minor, claiming his inheritance, the daughter of Venice was forced to abdicate, her *dear mother*, the Republic, obtaining the sovereignty. This took place in 1489, and Catharine, abandoning her kingdom, retired to the castle at Asolo with the empty title of Queen, which she retained until her death, surrounded by a diminutive court, of which the celebrated Pietro Bembo, afterwards Cardinal, formed a part.

Over the high altar is the Transfiguration, by *Titian*, also a work of his declining years; behind this is a **Pala* of embossed silver, executed in 1290, a very remarkable specimen of Venetian work. It is uncovered only at Christmas, Easter, Whitsuntide, and on the 6th Aug. (Transfiguration), the Dedication Feast of the Church. (At other times, fee of 10 fr.) It represents the Transfiguration, with eight Saints—the Virgin and Child with eight half-lengths above, and weighs 130 lbs.

In the Chapel to the rt. of the Choir is a large Martyrdom of St. Theodore, by *Bonifazio Veneziano*. To the l. of the high altar is a very fine picture of the **Supper at Emmaus*, by *Catena* or *Benedetto Diana*. The seated figure in black on the rt. is said to represent Giov. Bellini; that in red, standing, Doge Leonardo Loredan. On the doors of the Organ, St.

Augustine giving the rules of his Order, and St. Theodore, by *Fr. Vecello*; inside, Transfiguration and Resurrection. Below the Organ, a door frame by *Sansovino* (except the statuettes of SS. Jerome and Lawrence). In the l. transept are tombs of the Cornari, called Corner in their native city, and further W. the monuments of Doges Lorenzo and Girolamo Priuli, in black marble, with statues of their patron saints above. That of St. Jerome is by *Tommaso Lombardo*; the altar frame by *Guglielmo Bergamasco* (1550).

S. Maria degli Scalzi (B. 3), the Church of the Barefooted Friars, close to the Rly. Stat., built in 1680. *Longhena* was the architect, *Sardi* designed the front (1689), now restored, and *Pozzo* the internal decorations. The walls are veneered with Italian marbles, and the altars overladen with ornament in the taste of the period. In the ceiling of the 1st altar l., **Angels* with instruments of the Passion, by *Tiepolo*, admirably foreshortened. Behind the high altar, Virgin and Child, School of *Giovanni Bellini*, on wood, much eaten.

Lodovico Manin (1802), the last of the Doges, is buried in front of the 2nd altar l. The inscription, *ÆTERNITATI SUE MANINI CINERES*, is singularly affecting. Manin, a weak and honest man, was unequal to the exigencies of the times, and when required to take the oath of allegiance to the Austrian Emperor he dropped senseless upon the ground, so poignantly did he feel his country's misfortunes.

***San Sebastiano** (D. 2, 3) was built by *F. Castiglione* of Cremona (1506), except the front, which is attributed to *Sansovino* (1548). It is the burial-place of *Paolo Veronese*. For the inscription to his memory might be substituted the well-known epitaph of Wren, for the Church contains some of the best productions in his first manner. On the ceiling, Esther before Ahasuerus, her Coronation, and the

Triumph of Mordecai over Haman. 1st altar rt., St. Nicholas, painted by *Titian* in his 86th year; 2nd, a small Virgin and Child with S. Colomba and a portrait of Fra Michele Spaventi, the painter's Confessor, by *P. Veronese*; 3rd, a fine group of the Madonna, Child, and St. John, by *Tommaso Lombardo*; 4th, Crucifixion, by *P. Veronese*, and figures of St. Anne and St. Joseph, by *A. Vittoria*. The *large monument to Bishop Prodicatoro is by *Sansovino* (1556). High altar, Virgin and Child, with SS. Catharine, John Bapt., Sebastian, Francis, and Peter; on the rt. Martyrdom of S. Sebastian; on the l. that of *SS. Marcus and Marcellinus, all by *P. Veronese*. 4th l., fine bust of a Grimani, and small figures of SS. Mark and Anthony the Abbot, by *A. Vittoria*. On the doors of the organ, Purification, with Nativity below; inside, Raising of Lazarus, by *P. Veronese*; below on the rt., bust of the Painter, by *Bozzetti*, with a most inflated inscription; and on the pavement in front of it, a sepulchral slab covering his grave, upon which is inscribed the day of his death (May 14, 1588). The roof of the Sacristy has fine frescoes of the Coronation of the Virgin, and the Four Evangelists. The Baptism in the Jordan, at the 3rd altar on the l., is also by *P. Veronese*.

San Silvestro (C. 4) has at the 1st altar l., a picture by *G. Santacroce*, Thomas Becket, with SS. Matthew, John Baptist, Francis, and Theodore; opposite is the Baptism of Christ, the lower part by *Tintoretto*.

San Simone Grande, E. of the iron bridge (B. 3), dates from the 10th cent. At the end of the l. aisle is a fine recumbent marble *figure of the patron saint by *Marco Romano* (1327). Above it, Trinity, by *Catena*, finely coloured.

Santo Stefano (C. 4) a handsome Gothic Church, with a leaning Tower of brick, was built by the Augustinian friars in 1294–1320, and has been restored. The fine *portal is attributed

to the *Massegne*. The interior consists of a nave and aisles, with a fine wooden roof, six good pointed arches on either side, and boldly carved capitals—which, as well as the billet hood-moulding over the arches, are in blue and gold. To the l. of the door is the tomb of *Jacopo Suriano, a physician of the 16th cent. In the centre, near the W. end, is the slab-tomb in bronze relief of Doge *Fr. Morosini*, surnamed Peloponesiaco (1694). 3rd altar l., SS. Paul and Jerome, by *P. Lombardo*. Beside the high altar are statues of the Apostles and Augustinian Saints; l., Niccolò Tolentino, Giov. da San Facundo; rt., Imbania, Simpliciano; with reliefs of the Evangelists and medallions of SS. Augustine and Stephen, by *Vittore Camelio* (1475). Two handsome bronze candelabra of 1577, and beautifully carved Stalls, by *Marco Veneziano* (1488). The statues of Augustine and his mother Monica are in bronzed wood. Near the Sacristy door, bronze relief of the Virgin and Child with two Saints by *Jacopo Suriani*. In the Sacristy, Virgin and Child, with SS. Joseph, Mary Magdalene, and Catharine, School of *Palma*; marble statues of SS. John Bapt. and Anthony of Padua, by *Pietro Lombardo*; SS. Nicholas and Laurence on gold ground, by *Bart. Vivarini*.

The red flagstaff in the Campo commemorates the birthplace and burial of FRANCESCO MOROSINI, and the union of Venetia to the kingdom of Italy. The adjoining *CLOISTER was erected in 1532. On its E. wall is the sarcophagus of Doge Andrea Contarini (1382). It was during his reign that the Venetians recovered their supremacy over the Genoese by the victory of Chioggia (1380). In the cloister are some scanty remains of frescoes by *Pordenone*, as to which the story runs that he was armed as he worked, for fear of being attacked by Titian. Over a doorway leading N. from the Cloister (looking back) is a coloured relief of St. Augustine with attendant friars of his Order; and in the adjacent Campo S. Angelo is a sitting marble Statue of the

engineer, PIETRO PALEOCAPA (1788–1869).

Spirito Santo (D. 4).—3rd altar rt., Christ between SS. Jerome and Secundus, finely coloured, by *Buonconsiglio*.

I Tolentini (C. 3) “is perhaps one of the best works of Scamozzi. The front is a handsome portico of six Corinthian columns. The nave has three chapels on each side the transept, and a dome at the intersection; the choir is somewhat narrower than the nave.”—*Woods*. The front was, however, altered by *Andrea Tirali*, by whom the building was completed after the death of Scamozzi. In the first chapel on the rt., *Padovanino*. Two scenes from the life of S. Andrea Avellino. 3rd chapel, Herodias and the Feast of Herod, by *Bonifazio Ven.*

SS. Gervasio e Protasio (D. 3), corrupted into *San Trovaso*, is a Palladian building of 1583. In the Chapel of the l. transept is a sculptured altarpiece, probably by *Sansovino* (1540). At an altar in the rt. transept, *three reliefs of singing angels by *Dona-tello*. On the wall close by, Virgin and Child, School of *Bellini*. The Crucifixion in the chapel rt. of the high altar is by *Domenico Tintoretto*; on the wall l. of it, a good half-length of Christ bound, School of *Palma*. To the l. of the high altar, Temptation of St. Anthony, by *Tintoretto*, where is also a good S. Crisogono on horseback, of the Florentine School. In the l. transept, Last Supper and Washing of the Feet of the Apostles, both by *Jacopo Tintoretto*.

S. Vitale (D. 4) has a fine painting behind the altar by **Carpaccio*—the Saint in armour on horseback, with his mother Valeria, his sons Gervasius and Protasius, SS. George, John Bapt., and others (1514).

San Zaccaria (C. 6), in a remarkable transition style from Gothic to Renaissance (1456–1515), by *Martino*

Lombardo. The W. front is somewhat later. The *Statue of St. Zacharias over the entrance is by *A. Vittoria*. The handsome interior is Gothic in the choir, and semi-Byzantine in the nave. The aisle is continued round the great altar in the form of a five-sided tribune, with circular arches below and pointed ones above. A fine picture of the Virgin and Child, with SS. Peter, Catharine, Lucia, and Jerome, by **Giovanni Bellini* (1505), stands in the large chapel on the S. side. It was taken to Paris in 1797, transferred from panel to canvas, and badly restored, especially in the upper part of the Virgin and Child: it was returned in 1815. In the same chapel, formerly used by the nuns as a choir, is the Birth of St. John the Baptist, by *Tintoretto*. At the end of the rt. aisle is the chapel of S. TARASIO, usually closed. Here are several remarkable wood carvings and *paintings, valuable specimens of 15th-cent. Venetian art. The three Anconas in compartments were painted by *Giovanni* and *Antonio da Murano* (1443); the carvings are by *Lodovico dal Friuli*. Steps lead hence down to a small Crypt, the only remaining portion of an earlier Church built in 827, and destroyed by fire in 1105. It is open for a short Service on Friday at 9. Here were interred eight Doges who lived between the above dates. The tomb of Marco Sanudo (1505) is by *Leopardi*. On the semi-dome are some much damaged frescoes of 1442. Behind the high altar is a small and badly-lighted Circumcision (School of *Bellini*), of which there are replicas or old copies in numerous galleries. On the rt. of the door leading into the sacristy is the *monument of Aless. Vittoria (1608), designed and partly executed by himself. 2nd altar l., Virgin and Child, with SS. Mark, Silvester, Anna, Joachim, and a bishop, School of *Palma Vecchio*. The statues of the Baptist and Zachariah on the Holy water basins rt. and l. are by *Vittoria*. In the square in front of this Church Doge Pietro Tradenico was murdered in 864.

SCUOLE.

These semi-religious confraternities, of which there were five, were associations composed principally of laymen, but acting by authority of the Church. They effected most of the objects for which our modern benevolent and charitable institutions are founded, and became very opulent by the private contributions, gifts, and legacies which were bestowed upon them. The buildings in which they assembled are remarkable monuments of the People of ancient Venice, for the foundations were in the strictest sense voluntary and private.

The most interesting are the *Scuola di San Rocco* (p. 306), the *Scuola di S. Marco* (p. 302); the *Scuola di S. Giorgio degli Schiavoni* (p. 299). The *Scuola di S. Giovanni Evangelista*, N. of the Frari (C. 3), erected in 1481, has a handsome Renaissance gateway, and a fine staircase and hall. In the Court-yard is an interesting relief of St. John blessing the Confraternity. The *Scuola dell' Angelo Custode*, S. of the Apostoli (B. 5), now the German Protestant Church, has a painting attributed to *Titian*.

MUSEUMS AND PICTURE GALLERIES.

****ACCADEMIA DELLE BELLE ARTI** (D. 4), in the ancient *Scuola di S. Maria della Carità*. (Adm. 10 till 3, 1 fr.; on Sun., 10 to 2, free. Catalogue, badly composed and untrustworthy, 1 fr.)

The greater part of the original building, designed by *Palladio* in 1552, was burnt down in 1630. On the suppression of the Convent, to which the Scuola was attached, the buildings were for some time occupied as barracks; but in 1807, Napoleon having decreed the formation of an Academy of Fine Arts, they were arranged for that purpose.

The front, in Istrian marble, was designed by *Giorgio Massari*. In the old Cloister are some fragments of frescoes by *Paolo Veronese*. The Pina-

coteca is on the 1st floor. A small Vestibule to the left of the large Hall contains a group of Chiron, a statue of Adonis, and a bust of Titian, all by *Rinaldo* of Rome. In a Room opening out of it is a group of Dædalus and Icarus, by *Canova*.

Several of the rooms contain objects worthy of notice, besides their pictures.

Sala I. (delle Antiche Pitture).—The roof is an elaborate specimen of painted and gilt wood-carving of the Renaissance.

The *Pinacoteca Contarini* (Room II., III.), is a collection of more than 270 pictures formed by the late Count Girolamo Contarini, who bequeathed them (1843) to the Academy.

In a neighbouring corridor (*Sala IV.*), are sculptures in wood, chiefly ebony and walnut, executed by *Brustolon* about 1750, for the patrician Pietro Venier, &c.

Sala VII.—The painting on the ceiling, of St. Helena discovering the Cross, is by *Tiepolo*. The original model of *Canova's* group of Hercules and Lycas is here.

In *Sala XI.* is a small collection of framed *Drawings by *Leonardo da Vinci* and others. Those attributed to *Raffaël*, with the exception of two Studies from *Leonardo's* Battle of Anghiara, are probably by *Pinturicchio*. Here also are some reliefs in bronze by *Riccio*, of Padua, and a vase of red porphyry, containing the right hand of *Canova*, with his chisel above.

Sala XIII. (dell' Assunta).—The Prodigal Son, and Cardinal Virtues, on the ceiling, by *J. Tintoretto*, formed the vault of the Hall of the Inquisitors of State in the Ducal Palace.

Sala XIV. (over the Entrance).—The fine gilt and carved roof of this hall, which was the principal room in the convent, is supposed to have been executed by *Fra Cherubino Ottali*, in the 15th cent. The painting of St. Nicholas, Bishop of Mira, in the centre, is by *P. Veronese*; the four Prophets by *D. Campagnola*; the Prodigal Son, and the figures of Faith, Truth, and Justice, by *Jacopo Tintoretto*. Round the cornice are portraits of the most celebrated artists of

the Venetian school, by pupils of the Academy (1849–55).

The following List of Pictures is arranged in alphabetical order of Painters' Names:—

Andrea da Murano: SS. Vincent, Roch, Sebastian, and Peter Martyr—gold ground.

Antonello da Messina: Ecce Homo.—The Madonna addolorata.—The Virgin reading: signed, but it "may have been done by *Basaiti*."—*C.* and *C.*

Bassano (Jacopo): Flight into Egypt.

Bassano (Leandro): *Raising of Lazarus.—Adoration of the Shepherds.

Bellini (Gentile): *Finding of the Cross; the Recovery, by Andrea Vendramin, of a piece of the true Cross dropped into the Canal near San Lorenzo. This is a very interesting picture, because of its numerous portraits and variety of costume (1500). Among other portraits is that of Catarina Cornaro, Queen of Cyprus, a portly dame in black, on the l., wearing a crown; on the rt. is the painter with his family.—*S. Lorenzo Giustiniani* (1465).—*Procession and miraculous Cure in the Piazza San Marco; very interesting, as showing the front of the Church in 1496, and exhibiting the costume of the period in many animated figures. It bears the author's name, "GENTILIS BELLINI VENETI EQUITIS, CRUCIS AMORE INCENSUS, OPUS 1496."—Veneration of a relic.

Bellini (Giov.): *Virgin and Child, with SS. Paul and George.—Series of small allegorical paintings, originally encased in a piece of furniture.—*Virgin and Child in a landscape.—*Virgin and Child (1487), with two trees, repainted.—*Virgin and Child, with SS. Mary Magd. and Catharine.—*Virgin and Child, with SS. Francis, John Bapt., Job, Dominic, Sebastian, and Louis. Below are three angels playing on musical instruments. "It illustrates the culminating point of his career."—*C.* and *C.*

Bellini (Jacopo): Virgin and Child.

Bellini (School of): Head of Christ. *Berchem*: Shepherdess.

Bissolo: Virgin and Child, with SS. John Bapt., Rosa, Job, and James.—Pietà, with two Angels.—Virgin and Child.—*Christ exchanging St. Catharine of Siena's crown of thorns for a crown of gold, in presence of SS. Paul, Philip, Peter, Mary Magd., and Raffael with Tobias.

Boccacino da Cremona: *Madonna and Child, with SS. Peter, John Baptist, Catharine, and Rosa.—*Virgin and Child, with SS. Catharine, Rosalia, Peter, and John Bapt. On the l., Flight into Egypt; rt., Procession of the Kings.

Bonifazio Veneziano: SS. Bernard and Sebastian.—Woman taken in Adultery.—Holy Family, with SS. Jerome, Catharine, and a Girl holding a book.—St. Mark.—SS. Francis and Paul.—SS. Anthony the Hermit and Mark.—Adoration of the Magi.—SS. Philip and Sylvester.—Christ and the Apostles.—Virgin and Child in glory, with SS. Francis, Andrew, Chiara, Peter, and other Saints below.—imitating Titian.

Bonifazio Veronese: *Judgment of Solomon—"fine in feeling and rich in colour."—*K.*—Massacre of the Innocents, "treated with much dramatic power."—*K.*—*Dives and Lazarus; very rich in colour. The young woman playing the guitar is especially admirable; a delightful and touching picture; "a most important production."—*Cic.*—*Adoration of the Magi, with a fine landscape background.—Christ enthroned, with SS. Dominic, Anna, Mark, and others (1530).

Buonconsiglio: *Three Saints—Benedict, Thecla, and Cosma.

Busati: St. Mark, with SS. Andrew and Francis.

Canaletto: View of the Scuola di San Marco.—Court of a Venetian palace (1765).

Carlo Caliari: *Coronation of the Virgin.

Carotto: Virgin and Child—the Madonna sewing a shirt.

Carpaccio: SS. Anna and Joachim, with Ursula and King Louis.—*Presentation (1510), "in Bellini's manner."

—*Cic.*—Crucifixion of Martyrs on Mount Ararat (1515).—*Dream of St. Ursula, signed and dated 1475.

A series of large pictures by the same artist (1490–1515), represent the history of St. Ursula and the 11,000 Virgins, formerly in the Scuola of the saint at Venice. St. Ursula had a companion, named Undecima. The original Legend of their deeds commences *Ursula et Undecima, Virgines*—which became corrupted into Ursula and her 11,000 Virgins. “The traveller should examine carefully all the pictures by Vittore Carpaccio and Gentile Bellini, which represent scenes in ancient Venice; they are full of interesting architecture and costume.”—*Ruskin.*—*Cure of a lunatic* by the Patriarch of Grado, a miracle performed by means of the relics of the Cross, with a view of the old wooden Ponte di Rialto, as it stood at the end of the 15th cent.

Catena: St. Augustine and St. Jerome.

Cima da Conegliano: *Virgin and Child, with SS. Catharine, George, Nicholas, Anthony the Hermit, Sebastian, and Lucia.—*Christ, with SS. Thomas and Magnus.—Entombment.—Virgin and Child, with SS. John Bapt. and Paul.—Tobias and the Archangel, with SS. John Bapt. and Nicholas.

Claude Lorrain: Landscape.

Cordegliahi: Virgin and Child, with SS. Catharine and John Bapt.

Crivelli: SS. Augustine and Jerome.

Diana: Virgin and Child, with SS. John Bapt. and Jerome.—*Virgin and Child, with SS. Benedict, Giustina, and Mary Magdalene: “one of his most characteristic pieces.”—*C. and C.*

Flemish School: Portrait.

Fyt: Poultry.

Garofalo: Virgin and Child, with SS. John Bapt., Augustine, Peter, and Paul (1518).

Gentile da Fabriano: Virgin and Child, “heavily over-painted, and doubtful.”—*K.*

Giorgione (attr.): Portrait-bust of an old Lady.

Giorgione (now generally attri-

buted to *Paris Bordone*): *St. Mark staying miraculously the Tempest.

The subject of this picture is a story very characteristic of the superstitious age in which it was believed, and often referred to in the works of art at Venice. “In the year 1341 an inundation of many days’ continuance had raised the water three cubits higher than it had ever before been seen in Venice; and during a stormy night, while the flood appeared to be still increasing, a poor old fisherman sought what refuge he could find by mooring his crazy bark close to the *Riva di San Marco*. The storm was yet raging, when a person approached and offered him a good fare if he would but ferry him over to *San Giorgio Maggiore*. As the stranger promised to guard him from harm, he at last consented. The passenger landed, returned with a companion, and ordered him to row to *San Niccolò di Lido*. The astonished fisherman again refused, till he was prevailed upon by a further assurance of safety and excellent pay. At *San Niccolò* they picked up a third person, and then instructed the boatman to proceed to the Two Castles at Lido. Scarcely had they gained the strait, when they saw a galley rather flying than sailing along the Adriatic, manned with devils, who seemed hurrying, with fierce and threatening gestures, to sink Venice in the deep. The sea, which had hitherto been furiously agitated, in a moment became unruffled, and the strangers, crossing themselves, conjured the fiends to depart. At their word the demoniacal galley vanished, and the three passengers were quietly landed at the spots at which each respectively had been taken up. The boatman, it seems, was not quite easy about his fare, and, before parting, he implied pretty clearly that the sight of this miracle, after all, would be but bad pay. ‘You are right, my friend,’ said the first passenger; ‘go to the Doge and the *Procuratori*, and assure them that, but for us three, Venice would have been drowned. I am St. Mark, my two comrades are St. George and

St. Nicholas. Desire the magistrates to pay you; and add, that all this trouble has arisen from a schoolmaster at *San Felice*, who first bargained with the Devil for his soul, and then hanged himself in despair.' The fisherman, who seems to have had all his wits about him, answered that he might tell that story, but he much doubted whether he should be believed: upon which St. Mark pulled from his finger a gold ring, worth about five ducats, saying, 'Show them this ring, and bid them look for it in my Treasury, whence it will be found missing.' On the morrow the fisherman did as he was told. (See *Paris Bordone*, below). The ring was absent from its usual custody, and the fortunate boatman not only received his fare, but an annual pension. Moreover, a solemn procession and thanksgiving were appointed in gratitude to the three holy corpses which had rescued from such calamity the land affording them burial."—*Ven. Hist.*

Giovanni and *Antonio da Murano*: Coronation of the Virgin (1440), with Saints and Fathers, "signed *Johannes* and *Antonius* of Murano. *Johannes* is several times called *Alamannus*, and was doubtless a German: *Antonius* belonged to the family of *Vivarini*, afterwards famous as artists."—*Cic.* This picture is much disfigured by restoration, and Signor *Morelli* believes it to be a copy of that at *S. Pantaleone*, with a forged date.—*Virgin and Child*, with four Angels and four Latin Fathers (1446). "There is a German influence recognizable in this beautiful calm Virgin; the tender flesh-tints recall *Gentile da Fabriano*, who lived a long time in Venice."—*Cic.*

Girolamo da Santacroce: Adoration of the Shepherds.

Hondekoeter: Poultry.

Lazzaro Sebastiani: Presentation of a relic to a Brotherhood.

Le Brun: Christ and the Magdalene.

Lorenzo Veneziano: *Ancona in 18 compartments, with the Annunciation in the centre, and numerous busts of Saints (1358). This painting was

given by the French Government, in 1815, to Venice, in exchange for the Last Supper, by *P. Veronese*, now in the Louvre—a most inadequate compensation for so great a loss.

Mansueti: Miracle of the Cross. *Mansueti* was a scholar of *Carpaccio*, and his works chiefly relate to the miracles supposed to have been wrought by means of the Cross.

Mantegna: *St. George (1465), a beautiful little picture.

Marco Basaiti: St. James.—St. Anthony.—Pietà with two Angels.—*Mount of Olives, with SS. Francis, Louis, Mark, and Andrew (1510); "a lovely example of the religious school."—*Ruskin*.—*Call of the Sons of Zebedee (1510).

Marco Marziale: *Supper at Emmaus (1506). "Highly finished and very interesting; it displays a strong German element, derived from A. Dürer."—*C.* and *C.*

Martino da Udine: The Annunciation: two pictures of tranquil and noble beauty, by this rare master.

Memling: Crucifixion, with Saints and Donors.

Metsu: *Woman asleep.

Mierevelt: Portrait of an Officer.

Montagna (Bart.): Virgin and Child, with SS. Sebastian and Jerome.

Montagna (Benedetto): Coronation of the Virgin, with SS. Roch and Sebastian.

Moretto: SS. Peter and John Baptist.

Morone (G. B.): Two male Portraits.

Nieulandt: St. John Baptist preaching (1653).

Ostade (Isaac van): Winter landscape.

Padovanino: Descent of the Holy Ghost.—Virgin in glory.—Marriage in Cana (1682).

Palma Vecchio: *St. Peter enthroned, with SS. Paul, Titian, Giustina, Mark, John Bapt., and Augusta. "None of his works was executed with more energy and force than this."—*C.* and *C.*

Palma Giovane: Angel signing the Blessed with a Cross.—Black Horse of the Apocalypse.

Paolo Veronese: *Christ in the House of Levi (1572), an immense picture, only second in size to the Marriage in Cana, in the Louvre, and formerly in the refectory at SS. Giovanni e Paolo.—Virgin in glory, with St. Dominic distributing wreaths to the Pope and others.—*Ceres offering gifts to Venice.—Martyrdom of S. Giustina.—*Foundation of a Charitable Society, with the Virgin and Child above.—*Annunciation.—Sea Fight, with protecting Madonna and Saints in the clouds.—*Holy Family, with SS. Giustina, Francis, and Jerome.—*Scourging of S. Cristina.

Paolo Veronese (Sons of): Christ in the House of the Pharisee.

Paris Bordone: The *Fisherman presenting the Ring received from St. Mark to the Doge (see above, *Gior-gione*). "We owe to Bordone the most beautifully painted ceremonial picture which exists."—*Cic*.

Pietro da Cortona: Daniel in the Lions' den.

Pietro Longhi: Small Paintings of Venetian Life in the 18th cent.

Polidoro Veneziano: Virgin and Child, with SS. Catharine, John Bapt., and a Servite donor.—Virgin and Children, with S. Lucia.

Pordenone: *S. Lorenzo Giustiniani, with SS. Augustine, Francis, Anthony of Padua, and John Bapt.—Virgin of Mount Carmel, with Simon Stock and the Ottoboni family.

Ribera: Martyrdom of St. Bartholomew.

Rocco Marconi: *Deposition, with SS. Benedict and Scolastica; "finely conceived, and altogether far superior to any other work of the master."—*K*.—Christ with SS. Peter and John Bapt.

Salviati: Baptism of Christ.

Sassoferrato: S. Cecilia.

Schiavone: Circumcision.

Semitecolo: 14 Scenes from the life of Christ (1351), with the Coronation of the Virgin in the centre, by *Stefano* (1380).

Steen: Forger's family.—*Grace before dinner.

Tiepolo: St. Joseph and the Child, with SS. Anthony the Hermit, Anthony

of Padua, Peter of Alcantara, and Anna.

Tintoretto (*Jac.*): Portrait of Giov. Tiepolo, patriarch of Venice.—Portrait of Pietro Marcello.—St. Mark.—Two Senators.—Virgin and Child, with three Senators.—Resurrection, with three Senators.—Portrait of Doge Luigi Mocenigo.—*Venetian Slave delivered by St. Mark, a wonderful painting. All is motion, animation, and energy. "The artist tries for foreshortenings of the most difficult kind, and betrays, for instance, in the Saint floating head downwards, that all higher considerations are nothing to him, as long as he has the opportunity of displaying his mastery of external means. Rubens studied much from this picture."—*Cic*.—*Death of Abel, "one of the most wonderful works in the whole gallery; the Adam and Eve is hardly inferior, and both are more characteristic examples of the master, and in many respects better pictures, than the much-vaunted Miracle of St. Mark."—*Rus-kin*.—Virgin and Child, with four Senators.—Virgin and Child, with SS. Cecilia, Marina, Theodore, Cosma, and Damiano.—Assumption.—Virgin and Child, with two Senators.—Portrait of Marco Grimani.—*Portrait of the Procurator A. Cappello.

Tintoretto (*Dom.*): Portrait of a Procurator (1595).

Titian: Visitation; said to have been begun when he was only 14 years of age.—"The head of St. Joseph is a modern addition, the original having been cut out and stolen."—*K*.—*Entombment; his last work. He died of the pest whilst completing it in his 99th year (1576), and it was finished by *Palma Giovane*. We have thus almost juxtaposed the works of the great chief of the Venetian school at an interval of more than 80 years; a circumstance unique in the history of painting.—St. John in the Desert.—*Presentation of the Virgin in the Temple. This picture was in the old buildings of the suppressed Scuola della Carità. (A similar arrangement of the figures is to be seen in *Carpaccio's* picture, at the Brera Gallery,

Milan.) "The real subject is nearly overlaid by the crowd of accessory motives, which are indeed represented with astonishing freshness and beauty," *Cic.* The Virgin is a pretty little round-cheeked girl, charmingly simple and free from consciousness. The old woman with the eggs in the foreground is a very powerful production.—Portrait of Antonio Cappello (1523).—St. John the Baptist in the Desert. "A noble head, perhaps somewhat nervously suffering with the expression of sorrow."—*Cic.* "A magnificent Italian brigand."—*K.*—Portrait of Priamo da Lezze.—*Portrait of Jacopo Soranzo (1514).—*ASSUMPTION OF THE VIRGIN, somewhat blackened by candles and incense; it was painted in 1516 for the high altar of the Frari, and was intended to be viewed from below. "In this picture Titian has employed the whole power of his palette, from its brightest and purest light to its richest and deepest tone. The composition divides itself into three compartments; the largest in the centre, where is the subject of it, the Assumption of the Virgin. Her action is grand and devout, her character maternal, the arrangement of her drapery such as to produce a full and fine form. It is a glorious work, its power of colour is immense—far beyond that even of any other picture of Titian."—*Prof. Phillips, R.A.*

"In the middle of his career, Titian made an effort to produce an altarpiece without compare. . . . The expression of the Virgin is one of the highest inspirations which art can boast; the last earthly bonds are burst, she breathes celestial happiness."—*Cic.*

Unknown: Bridge at Paris.—*Fair at Impruneta—replica at Munich. Both from engravings by *Jacques Callot*.

Vandyck: Crucifixion.—Boy's portrait.—Sleeping boy.

Vecellio (Fr.): Repose on the Flight.

Velde (W. van de): Sea-piece.

Vivarini (Alvise): Virgin and Child, with SS. Louis, Anthony of Padua, Anna, Joachim, Francis, and

Bernardino (1480).—SS. John Bapt., Sebastian, Anthony the Hermit, and Lawrence.

Vivarini (Bart.): Virgin and Child, with SS. Andrea, John Bapt., Dominic, and Peter (1464).—St. Mary Magdalene.—St. Barbara (1490).—St. Augustine.

Weyden (R. van der): Portrait.

Zuccarelli: Holy Family in a landscape.

The Museo Civico (B. 4) is a miscellaneous collection of pictures, majolicas, gems, medals, and other works of Art, the nucleus of which was bequeathed to the city by Teodoro Correr in 1830. It is arranged in the *Fondaco dei Turchi*, a fine building of the 13th cent., which has been completely restored and fitted up to receive it. [Adm. daily 9 to 3, 1 fr., free on Sundays; Catalogue, very untrustworthy, 1 fr.] The arrangement is not yet complete, the pictures are badly placed without reference to schools or periods, and many of the most interesting and important are hung so high that they cannot be seen.

In the Court yard are some fragments of Greek, Roman, and early Italian sculptures, including a colossal statue of Marcus Agrippa, said to have been brought from the Pantheon; a Roman altar; some inscriptions and reliefs; the sarcophagus of Marino Falieri, with other tombs; and an interesting series of well-mouths (*vere*), resembling fonts (10th to 16th cent.). The *Raccolta Miani* (closed on free days) consists of ethnographical objects from South Africa.

In the PALAZZO CORRER, across the alley to the W., are: (1) Drawings and models by *Canova*: a mask of his face taken after death, and a collection of curious musical instruments. (2) Documents connected with the Revolution of 1848–9. (3) Various objects of natural philosophy and science.

On the 1st floor of the Museum is the Library, containing 50,000 vols., and 8000 MSS., among which is included the valuable *Raccolta*

Cicogna. (Open daily, 10 to 3.) Higher up, on the staircase, is a curious relief of two Boys with a Greek inscription.

On the 2nd floor are the Works of Art, exhibited in 12 rooms.

I. and II. Engravings, wood-cuts, and drawings. Only two drawings (on one sheet) are by *Raffael*; all those which formed part of the so-called *Raffael Sketch-book* are by *Pinturicchio*. Large *Plan of Venice, cut in wood, by *Jacopo dei Berberi* (1500), with its original block.

IV. Bronzes, some of great beauty. Notice especially those of *Valerio Belli* (1470–1546). Byzantine lectern of brass (double eagle). Bronze candelabrum by *Vittoria*, put together from the remains of two which were damaged in the fire of 1867 at SS. Giovanni e Paolo. Bust of *Jacopo Loredano* (15th cent.).

V. Armour and arms. Fine view from the windows.

VI. Carvings in wood and ivory. Three little Wedding Chests, with reliefs and inlaid work of ivory, wood, and bone (14th cent.).

VII. Documents of great interest. Commissions given by the Republic to governors, officers, and admirals. Rules and regulations of guilds and corporations, and various diplomatic documents, autographs and miniatures.

VIII. A very fine collection of majolica and terra-cotta. 17 plates, blue on white ground, probably from Castel Durante near Urbino, designed by *Timoteo Viti* (Orpheus, Narcissus, Apollo, and Marsyas, &c.).

IX. Miniatures, gems, cameos, works of art in silver. On a carved wooden pedestal, under glass, is a very interesting 15th-cent. *nuptial cup of blue Murano glass with figures. Coins. Toilette fittings in agate and silver-gilt (17th cent.). In the centre, Flag of Bucintoro (see *Arsenal*). Opposite the window, the door of the Bucintoro, opened for the Doge, when he threw the ring into the Adriatic.

X. (opening back out of IX.) Objects illustrating the habits and cus-

toms of the Venetians from the 14th to the 18th cent.

XI. Small collection of coloured engravings, glass, crockery, and in-different furniture, bequeathed by the widow of Conte G. B. Giustiniani in 1889.

XII. Porcelain from China and Japan, and a collection of ancient Muranese glass.

PAINTINGS. — *Ansuino* (of Forlì): Portrait of a man in profile, with the initials A.F.P., and ascribed to this rare painter.

Bellini (*Giov.*): *Pietà. — Crucifixion, with the Virgin and St. John, here ascribed to *Mantegna*. — Transfiguration, also assigned to *Mantegna*.

Brueghel (*Peter the Younger*): Adoration of the Magi, in a winter landscape.

Callot: Gipsies.

Carpaccio: Two Courtesans, with their Pets; "a feeble work" (K.).

Cosimo Tura: *Pietà.

Craesbecke: Brawling Peasants.

Giovanni da Udine: Virgin and Child (1498); "a timid imitation of Cima" (K.).

Girolamo da Santa Croce: Virgin and Child with two Saints.—Holy Family.

Longhi (*Pietro*): Portrait of a Lady. — Artist painting a Masked Lady. — Various other scenes of Venetian 18th-cent. life.

Palmezzano: Christ bearing the Cross.

Perugino (School of): Virgin and Child.

Swabian School: Christ bearing the Cross.

Unknown: Portraits of Doges Francesco Foscari and Giov. Mocenigo. The former is doubtfully assigned to *Gentile Bellini*. — Portrait of Fernando Avalos, Viceroy of Sicily.

Vivarini (*Alvise*): St. Anthony, "a striking figure" (K.).

PINACOTECA MANFREDINI (D. 5), a small collection of pictures deposited in the buildings of the *Seminario Patriarchale* attached to *S. M. della*

Salute, to which establishment it was bequeathed in 1830 by its late owner. (Adm. 10 to 12, 50 c.) Here are two small pictures by *Filippino Lippi*—**Noli me tangere*, and the *Woman of Samaria*; Adoration of the Magi, by *B. Peruzzi*; Deposition, and *Virgin and Child*, by *Albertinelli*; and **Daphne and Apollo*, by *Giorgione*, an early work, very much repainted, but beautiful and genuine.

The ARSENAL (C. 7) is reached by the *Rio dell' Arsenale* at the E. end of the *Riva degli Schiavoni*. (Armoury, daily, 9 to 3, on sending in a card; to visit the Docks, a letter must be addressed to the Secretary of the Admiral in command.)

The Arsenal was founded in 1104, but attained its present dimensions, nearly 2 miles in circuit, between 1307 and 1320. Walls and towers, battlemented and crenellated, attributed to *Andrea Pisano*, surround it. In the 16th cent. the number of workmen employed here exceeded 16,000; and as the safety of Venice depended on the arsenal, these *arsenalotti* had a special organisation and peculiar privileges, including the right of guarding all the important parts of the city, and of carrying the Doge during his first tour of the Piazza. The principal *Gateway, erected in 1460, as appears from an inscription upon the column on the l. side, is an adaptation of a Roman triumphal arch. An attic with a pediment was added in 1581, surmounted by a statue of *S. Giustina*, by *Girolamo Campagna*, in commemoration of the great battle of Lepanto, fought on the festival of that saint, 7th Oct., 1571. Beside this entrance are two colossal lions of Pentelic marble, brought by *Morosini* from Athens in 1687. That on the l. stood at the entrance of the *Piræus*, which from this image was commonly called the *Porto Leone*. It is 10 ft. high, of very ancient workmanship. Engraven on this lion's shoulders and flanks are some Runic inscriptions, which were deciphered by the late Prof. Rafur of Copenhagen, as referring to the conquest of the *Piræus* by

Hakon and Harold the Tall in 1040. (See *Quart. Rev.*, vol. cxxxv. p. 167.) The head of the rt. lion is a restoration. Goethe refers to these lions in his poem beginning—

Stehen zwei alt griechische Loewen.

On the rt. are two more lions of remarkable form.

In the courtyard are some cannon of 1568, restored from Constantinople in 1873.

The Armoury was in part dispersed by the French, and again by the Austrians in 1866; but it has been rearranged as a Museum, and contains some very interesting objects, many of which were brought from the Ducal Palace. On the ground floor is the MODEL-ROOM, containing some curious materials for the history of naval architecture. The collection was once exceedingly rich and important, but the revolutionists at the close of the last cent. destroyed a great portion. Towards the end of the room is a Model of the *Bucintoro* (as built in 1728), the vessel from which the Doge annually, on Ascension Day, espoused the Adriatic, and which, after having successively served as a gunboat and a prison, was burned in 1824. The ceremony of the espousal, which took place off the Lido entrance to the Laguna, and was intended as a continued assertion of the right of the republic to the dominion of the Adriatic, has been traced back to the time of Doge *Pietro Orseolo* in 998.—The model of the ring which was used for the purpose, and given by Pope Alexander III. to Doge *Ziani* in 1177, has been removed to the Treasury of St. Mark's. At the end, near the window, is a model showing the piles of which Venetian houses are built, and on the wall, by the door leading to the staircase, is a very curious plan of Venice, by *Jacopo de Barberis*, similar to that at the Museo Civico. Near the end of the room are two Greek lanterns, taken at Lepanto. On the 1st floor is the Collection of ARMS AND ARMOUR. At the top of the stairs, Statue of *Vittorio Pisani* (1380). Mortar, of cords bound round the

leather, used by Zeno at the siege of Chioggia. Close to the window, the executioner's sword with which Marino Faliero was decapitated. On the l., the great standard of the Turkish admiral, taken in the battle of Lepanto, of red and yellow silk. On the l., half-way down the room, full suit of Henry IV. of France, given by him to the Republic in 1603 (the sword was stolen in 1797). Opposite, a *Monument raised by the republic to the High-Admiral Emo (1792), who commanded the expeditions against the pirates of Barbary in 1784, and bombarded Tunis with floating batteries. The reliefs from his tomb, representing naval subjects, were brought from the Servite Church, when it was pulled down. The memorial, a rostral column surmounted by a bust, was made for the place where it now stands, and is interesting as being amongst the earliest works of *Canova*, executed at Rome in 1795. Further on, ancient artillery and fire-arms; a springal of iron, not cast, but composed of 11 pieces riveted together, and covered with exceedingly elegant arabesques, made by the son of Doge Pasquale Cicogna, who flourished in the first half of the 16th cent. Armour of *Gattamelata*, for man and horse, of fine Milanese workmanship of the 15th cent. In a case on the rt., at the end of the room, sword of Doge Sebastiano Ziani, (1172-1178). Cross-bows, of remarkable power.—Helmets and shields of the ancient Venetian soldiery, of strange forms.—Quivers filled with arrows, perhaps used by the Stradiotes and other semi-barbarian troops of the republic;—instruments of murder and torture.—In the last case on the rt., a

species of spring pistol, in the shape of a key, with which it is said that Francesco Carrara, the tyrant of Padua, was accustomed to kill the objects of his suspicion, by inducing them to take hold of it, when a poisoned point pricked their fingers. Close to it, Sword given to Doge Cristoforo Moro by Pius II. in 1463.

The Arsenal contains two large and two smaller basins, nearly surrounded by dry docks, building slips, and workshops. The roofs are supported by ancient arches, lofty and massive, some circular, some pointed, standing upon huge cylindrical pillars, with angular leafy capitals. The columns are sculptured with numerous shields and inscriptions, some of which are in the ancient Venetian dialect. The rope-walk (*Corderia della Tana*) dates from 1579, having been erected by Doge N. da Ponte; it is 346 yards long, and is supported by 92 Doric pillars.

Long before the fall of Venice the Arsenal displayed all the decrepitude of the state. When the French entered Venice in 1797, they found 13 men-of-war and 7 frigates on the stocks. This enumeration seems respectable; but of these vessels, none of which were completed, two had been begun in 1752, two in 1740, two in 1732, and the remainder at subsequent periods. The establishment by the Austrian Government of naval stations at Trieste, and especially at Pola on the peninsula of Istria, tended to destroy its importance, but the annexation of Venice to Italy has revived it again, and at present the Arsenal employs about 2000 workmen, and ranks third in importance in the kingdom.

THE GRAND CANAL.

This is the main thoroughfare of Venice, corresponding with the Corso or Central Promenade of other Italian cities. It is traversed by Steam Launches, which start every 12 or 15 min. from the *Giardini Pubblici* (D. 8), and reach *S. Chiara* (B. 2) in $\frac{1}{2}$ hr. (Fare 10 c. for any distance; 15 c. on Sun.). The Stations on the Riva are *San Biagio* (Arsenal), *S. Zaccaria* (Bridge of Sighs), and *S. Marco*.

The Steamboat Stations on the Canal are marked *St. St.*

The chief buildings of interest on either side are passed in the following succession:—

LEFT.

The *Dogana di Mare*, built by *Benoni* in 1667, is surmounted by a large gilded globe and a figure of Navigation, holding a sail, and turning with the wind.

Seminario (Galleria Manfredini), and Church of *S. Maria della Salute*, with the neighbouring desecrated

S. Gregorio, possessing a fine Gothic choir (1342).

Palazzo Dario, in the style of the *Lombardi*; fine decorated front of 1450, incrustated with coloured marbles and bearing the inscription "Genio Urbis Johannes Darius." *Pal. Venier* (unfinished). *Pal. Da Mula* (15th cent.). Near it is the manufactory of glass and mosaics of the Venice and Murano Company.

Campo S. Vito (Vio): English Church.

**P. Manzoni* (15th cent.).

Campo della Carità.

RIGHT.

After passing the gardens of the Royal Palace and the Pavilion, in a classical style, built by Napoleon, now the *Caffè del Giardino*, is the *Palazzo Giustiniani* (Hotel Europa).

Palazzo Trèves (formerly *Emo*), of the 17th cent., containing a collection of pictures by modern artists, and two fine colossal *statues by *Canova*, of *Hector* and *Ajax* (fee 1 fr.).

**Palazzo Contarini Fasan*, with a narrow front restored in 1857; its beautiful windows and balconies are exquisite Gothic of the 14th cent. Close by is the *Palazzo Ferro*, also of the 14th cent., which, with the adjacent

Palazzo Fini (1688) is now the Grand Hotel.

Palazzo Gritti (14th cent.).

Campo S. M. Zobenigo.

**Palazzo Corner*, built by *Sansovino*, in 1532, with a Doric, Ionic, and Composite front. It is now occupied by the Prefect of the province, and the interior was altered after a fire in 1817.

Pal. Barbaro (14th cent.).

**P. Cavalli*, now the property of Baron Franchetti, with Gothic windows of the 15th cent.

Campo S. Vitale.

IRON BRIDGE.

An unsightly erection built in 1853.—5th St. St.

LEFT.

Here, with a quay in front, is the *Accademia delle Belle Arti* (open 10 to 3) and the brick Church of *La Carità*.

Palazzi Contarini degli Scrigni, the one Rustic, Ionic, and Corinthian—by *Scamozzi* (1609); the other Gothic of the 15th cent.

RIGHT.

Pal. Giustiniani Lolin, of the 17th cent., by *Longhena*. The Giustiniani family claim descent from the Emperor Justinian. In the 12th cent. the family was nearly extinct, but the Pope temporarily released from his vows the monk Nicholas, a member of the family, who married the

LEFT.

Pal. degli Ambasciatori, 15th cent. Venetian Gothic, with two Statues in the front.

**P. Rezzonico*, Doric, Ionic, and Corinthian, by *Longhena* (1680), the upper floor by *Massari* (1740). Pope Clement XIII. was a member of this family. The palace now belongs to Mr. Browning, whose father, the poet, died here in 1889. Then follow two *Giustiniani* palaces in the Venetian style of the 15th cent.

**P. Foscari*, end of the 15th cent., attributed to *Bartolommeo Bon*, architect of the Doge's Palace.

The tragic history of Doge Francesco Foscari is well known. Through the intrigues of the Laredano party, his son Jacopo was three times banished and finally died in exile. On his own deposition in 1457, after ruling for 35 years, the old man retired to his palace, but fell dead on hearing the bell announcing the election of his successor. Here, in 1574, Henry III. of France was lodged; having served during the Austrian rule as barracks, it was purchased by the Municipality, and restored in 1867. It is now used as the *Scuola Tecnica di Commercio*, for young men destined for the Consular service and for mercantile pursuits. The three Palaces at this turn in the canal form a conspicuous group, and are a favourite subject with artists.

P. Balbi, by *Aless. Vittoria* (1582)—Rustic, Ionic, and Composite. Behind it is seen the Campanile of the *Frari*. The temporary building for the public authorities, who distribute the prizes at the regattas on the Grand Canal, is always erected by the side of the Balbi Palace, as it commands a view of both reaches of the great canal, and Napoleon I. witnessed the regatta in 1807 from this palace.

Palazzo Grimani a San Tomà, a noble building of the 16th cent., probably by *Sammicheli*.

6th St. St. (for the *Frari*).

**P. Pisani a S. Polo*, built at the beginning of the 15th cent.; Venetian Gothic, but the latest of its kind. In this palace was *Paolo Veronese's* "Family of Darius," now in our National Gallery. The Pisani, though

RIGHT.

daughter of Doge Vitale Michael II., and subsequently returned to his convent.

P. Malipiero; in the style of the decline, 17th cent.

Campo S. Samuele. Good Tower.

The large **P. Grassi* (1745), Rustic, Ionic, and Corinthian, restored by the late Viennese banker, Baron Sina.

P. Moro Lin, built in 1570, by *Mazzoni*.

**P. Contarini delle Figure* in the style of the *Lombardi* (1504-46). The elevation has much fancy and elegance. Then follow three Palaces of the *Mocenigo* family (16th cent.). In the middle one Lord Byron lived in 1818. He wrote some of his poems here, and received his friend Thomas Moore as his guest. Byron's writing-desk is still preserved.

LEFT.

belonging to the second class of Venetian nobility, and strangers by origin, were amongst the most illustrious families of the republic. Vittorio Pisani, the great naval commander, died in 1380, just after his skill and valour had saved the republic from imminent peril.

P. Barbarigo della Terrazza; the front and entrance are in the Rio di S. Polo. Here Titian painted his last picture at the age of 99.

Canal of S. Polo.

Cà Capello belongs to Sir Henry Layard. It was formerly covered on the outside with frescoes by *P. Veronese* and *Zelotti*, and was probably built early in the 15th centy. Here is a small but choice Collection of Paintings, including a *Portrait of Sultan Mahomet, by *Gentile Bellini*, S. Ursula, by *Carpaccio*, St. Jerome, by *Savoldo*, a Virgin and Child with SS. Dominic and Francis, by *Moretto*, and a small Adoration of the Magi, by *Bramantino*.

**P. Grimani*—early Renaissance—by one of the *Lombardi*.

**P. Bernardo*, Pointed style, early 15th cent.

**P. Donato*, Byzantino-Lombard of the 12th cent., a very interesting example of a rare period and style.

**Palazzo Tiepolo*, now *Papadopoli*, 16th cent., with a Doric, Ionic, and Composite front.

RIGHT.

P. Garzoni. Pointed style, with modern alterations.

7th St. St.

**P. Corner - Spinelli*, early 16th cent., in the style of the *Lombardi*.

P. Benzon (Mr. Malcolm). The Countess Benzon was the beautiful "Biondetta" of the Venetian song of the last century. About 1818 the salon of the countess was the rendezvous of the best Venetian and foreign society, and was visited by Byron, Moore, Canova, &c. This palace was the residence of the Empress Frederick of Prussia during her visit of a month to Venice in 1890.

Blumenthal's Bank.

P. Cavalli, Pointed style, 15th cent.

**P. Grimani*, now used as Courts of Justice, from the designs of *Sammiticheli*, who died before it was completed (1554). Its three Corinthian orders are exquisitely worked. It is one of the finest of the more modern palaces.

Sammiticheli, who was employed to build it by Girolamo, father of Doge Marino Grimani, had great difficulties to contend with, in consequence of the irregular form of the site, of which the smallest side fronts the Grand Canal. The Grimani were originally Vicentine nobles, but after their removal to Venice they rose to high dignities in the state. Two doges were of this family—Antonio and Marino.

**Palazzo Farsetti*, originally built by the Dandoli in the 12th cent., with additions of the 16th cent., now the Municipio.

P. Loredan, of the same style, also occupied by the Municipio. The royal arms sculptured in front are those of the King of Cyprus, who was lodged

LEFT.

The *Fabbriche*, a series of buildings, partly connected by arcades, were anciently employed as warehouses; the exchange being held in the piazza opposite the Church of *San Giacomo*, an irregular quadrangle now serving as a Vegetable Market. The whole place was the resort of the mercantile community; but if we seek to realize the locality of Shylock and Antonio, we must station ourselves in the double portico at the end of the piazza opposite to the Church, that being the spot where the *Banco Giro* was held, and where the merchants transacted the business of most weight and consequence.

In the night of the 10th of January, 1513, a fire broke out which destroyed all the *Fabbriche Vecchie* as well as their contents. The senate immediately decreed the reconstruction of the commercial buildings, and they were entrusted to *Antonio Scarpagnino*, whose designs were preferred to those of the celebrated Frate Giocondo. He was an artist of small reputation; and Vasari speaks most contemptuously of his productions. The *Fabbriche* are now principally converted into private houses. Many portions have been demolished; all are neglected and in decay; and the merchants no longer congregate here, but transact their business in their counting-houses.

RIGHT.

here by Cornaro Piscopia in 1363 and 1366.

P. Bembo, a fine building (1350-1389), on the site beyond stood the *P. Dandolo*, built by Doge Enrico-Dandolo, of which a small but rich Gothic edifice of the 13th cent. adjoining may have formed a part. 8th St. St. (S. Salvatore). Nearer the Rialto is the

Palazzo Manin, by *Sansovino* (1560), restored by *Selva*: with a Doric, Ionic, and Corinthian front. It belonged to the last Doge of Venice, and is now the National Bank.

The **Ponte di Rialto* was begun in 1588, in the reign of Doge Pasquale Cicogna, *Antonio da Ponte* being the architect. His design was preferred to those by Palladio and Scamozzi; but the edifice is more remarkable for its solidity and originality than for its beauty. In the 12th cent. the two sides of the canal were united by a bridge of boats; but a wooden bridge was built in 1246, which was destroyed in the Conspiracy of Bajamonte Tiepolo (1310). After being rebuilt, it broke down in 1450, on the occasion of some festivities, and was then supplanted by one with booths, seen in *Carpaccio's* picture in the Academy. This, being considered unsafe, was replaced by the

present structure of Istrian marble. It was intended that the bridge should have been much more adorned than it is at present. The ornaments which it now exhibits are confined to the statues in the spandrels, of the Annunciation, and the patrons of Venice, St. Theodore and St. Mark.

The span of the arch is about 91 ft., and the height from the level of the water is $24\frac{1}{2}$ ft.; it rests on 12,000 elm piles, and the width of the footway is 72 ft. This width is divided longitudinally into three passages, and two rows of shops. The number of shops on it is 24.

All the land on the rt. hand in passing up the canal forms the island of *San Marco*, that on the l. the island of the *Rialto*; and at this part of the canal, near the Rialto Bridge, on the l. hand, is the spot on which Venice as a city first existed. Even till the 16th cent., and perhaps later, *Rivo alto* was considered as the city in all legal documents, and distinguished as such from the *State* of Venice. After the population was extended into the other quarters, the Rialto continued to be the central point of trade and commerce.

LEFT.

The **Palazzo de' Camerlenghi*, or Palace of the Treasurers, now the *Tribunale d' Appello*, was built by *Guglielmo Bergamasco* in 1525, and is irregular in figure, owing to its site, but its architecture is much to be admired.

Erberia (Vegetable Market).

Fabbriche Nuove di Rialto, built by *Sansovino* in 1555. The front is—Rustic, Doric and Ionic.

Fish Market, an unsightly modern iron building.

Palazzo Corner della Regina, now the Monte di Pietà, built by *Rossi* in 1724, and the vast *Palazzo Pesaro*, now *Bevilacqua*, built by *Longhena*, in 1679.

RIGHT.

Fondäco dei Tedeschi, built by *Girolamo Tedesco*, some time after 1505, when the older Fondaco was burnt down. Coupled arches and arched porticoes mark it as one of the diversified channels by which the Veneto-Gothic style passed into the classical style.

The *Fondachi* were connected with the ancient commercial prosperity of Venice. They were the factories of different nations, very similar in object to some still possessed by the Franks in the Levant, or by the Europeans at Canton, where the merchants of each language and race could dwell together under a domestic jurisdiction; where their business could be transacted and their goods safely housed. Some are converted into public offices, but, generally speaking, they are falling into decay.

P. Valmarana, built in the 18th cent. and restored.

P. Michieli delle Colonne (Grade-nigo), with ground-floor of 14th cent., remainder 17th cent.

P. Sagredo (formerly *Morosini*), of the 13th cent., with a staircase by *Andrea Tirali*.

**Casa or Cà d' Oro*, the most remarkable of the Palaces of the 15th cent. in Venice. It was restored in 1843, and has since passed through several hands. 9th St. St. (*Madonna dell' Orto*).

Palazzo Grimani, attributed to *Sam-micheli*.

**Palazzo Vendramin Calergi*, in the 16th cent. reckoned as the finest of the

LEFT.

Church of *S. Eustachio* (1790),
Venetian *Stae*.

The **Fondaco dei Turchi* (10th St. St.), in the Byzantine style, dates from the 11th cent. It belonged to the House of Este, and was purchased by the Republic to form a factory for the Turkish merchants. It now forms the *MUSEO CIVICO*.

IRON BRIDGE, erected in 1858.

S. Simone Piccolo (1718).

The pretty and well-kept *Papadopoli Garden*, permission to see which must be obtained at the Papadopoli Palace, Grand Canal.

S. Chiara, 13th and last St. St. (for *S. Andrea*). In the latter Church (C. 2) is a painting of St. Jerome, attributed to Paolo Veronese.

RIGHT.

Venetian palaces, was built in 1481 at the expense of Andrea Loredan, by *Pietro Lombardo*. Here Richard Wagner died in 1883.

The order is Corinthian; but columns are placed in mullions in the great arched windows which fill the front. The garden wing was added in the 16th cent. by *Scamozzi*. It contains some works of art, amongst which are the statues of Adam and Eve by *Tullio Lombardo*, removed from the Vendramin Mausoleum in San Giovanni e Paolo, and several interesting relics of the elder branch of the House of Bourbon (25 c. to porter, 1 fr. to servant).

Church of *S. Marcuola*. On the rt. of the S. door, facing the Canal, is an interesting early painting by *Titian*—the *Child Jesus, between SS. Andrew and Catharine.

Here opens the *Canareggio* (described below).

10th St. St. (for *S. Giobbe*).

11th St. St. *S. Geremia* (1753). The dedication of so many Venetian Churches to Old Testament Saints and Prophets arises from the early intercourse of Venice with the East.

Scalzi (see Churches).

Railway Station. 12th St. St.

The *CANAREGGIO* is the broad canal which strikes out of the Grand Canal to the N.W., a short distance E. of the Rly. Stat. The Church of *S. Geremia* stands in the W. angle, and adjoining it is the large

Palazzo Labia, with very fine *frescoes of Anthony and Cleopatra, &c., by *Tiepolo*, on the 1st floor (1 fr.). After passing under a bridge, the

Pal. Manfrini is seen on the l. It

was formerly celebrated for its fine collection of pictures, which filled ten rooms. All the best have been sold. Some few remain for sale, and can be seen daily from 10 to 3 (50 c.). A little beyond, on the same side of the canal, is the

Palazzo Savorgnan, the property of the ex-Duke of Modena. It has a pretty garden behind. On the opposite side of the canal is the *Ghetto*, or Jews' quarter, with lofty houses facing the canal, and an interesting old *Synagogue*. Farther on, the campanile of *San Giobbe* is seen on the l. An interesting Procession takes place on the Canareggio on St. John's Day, 24th June.

The most interesting Palaces, not upon the Grand Canal, are the

‡ *Palazzo Badoaro Partecipazio*, in the Campo S. Giovanni Bragora, a fine specimen of Gothic (1310): but it has been restored, and the front painted barbarously in white and red squares, like a chess-board.

Palazzo Bernardo, half-way between S. Giacomo dell' Orio and San Polo (C. 4) has a fine Gothic front of the 14th cent.

* *Palazzo Corner Mocenigo* (Campo di San Polo), built by *Sammicheli* (1548), remarkable for its boldness of elevation and grandeur.

* *Palazzo Falier*, near the SS. Apostoli, in the Arabo-Byzantine style of the 13th cent., has four handsome pointed windows behind a modern balcony. It was erected out of the ruins of the palace of Marino Faliero, the decapitated Doge, confiscated to the State after his execution in 1355.

Palazzo Giovanelli (B. 4), Gothic of the 15th cent., restored in 1847. The modern decoration of the apartments is very rich. The collection of ancient and modern paintings, not shown except by private introduction, contains a very beautiful *landscape with naked figures by *Giorgione*, formerly in the Manfrin Collection; an interesting picture by *Bachiacca* (Moses striking the Rock), formerly attributed to *Albert Dürer*; a Madonna with Saints,

by *Paris Bordone*; and a small St. Jerome, by *Titian*.

The *Palazzo Grimani*, in a narrow street near the Church of *S. Maria Formosa*, is attributed to *Sammicheli*. It contains a few ancient statues, reliefs, and inscriptions. In the court is a good torso in armour, of the time of the Antonines, restored as a colossal statue of Augustus. There is a Christ crowned with Thorns, by *Palma Vecchio*, in the chapel.

Palazzo Morosini, on the W. side of the Campo S. Stefano (D. 4), is of the 16th cent. Here was born F. Morosini, surnamed *Peloponesiaco*. On the opposite side are the *P. Loredano*, rebuilt in the 16th cent., and the vast *P. Pisani*, let out to artists and others, with a Furniture Magazine on the ground floor.

Palazzo Sanudo, near the Church of S. Maria dei Miracoli, Gothic of the 14th cent., has a richly sculptured door and a picturesque courtyard, with an interesting old well.

* *Palazzo Trevisan* or *Capello*, at the Ponte di Canonica, behind St. Mark's, by *G. Bergamasco* (1530), richly incrustured with fine marbles, and marking the transition from the Gothic to the Italian. It was purchased by the notorious Bianca for her brother Vitore Capello, in 1577.

Palazzo Moro, in the Campo del Carmine (C. 3), is a modern building on the site of the supposed residence of Cristoforo Moro, the Othello of Shakespeare. Overlooking the Canal is the statue of a warrior of the 15th cent., probably by *Rizzo*, which the gondoliers called Otello.

Walking E. from S. Giovanni Crisostomo, and passing the *Teatro Malibran*, is reached the *Ponte del Teatro*, close to which an inscription marks the House of *Marco Polo*, the renowned traveller, who died here in 1323.

* *Palazzo Ariani*, or *Cicogna*, N. of S. Angelo Raffaele, now a School, has a row of six windows, surmounted with pierced quatrefoil panelling.

Tintoretto's house was close to the

bridge of the Campo dei Mori, a little S. of the Madonna dell' Orto; and Titian's at S. Cancino ai Birri, in the Campo Tiziano, No. 5182 (B. 6).

Giorgione lived in the Campo S. Silvestro, opposite the Church.

Daniele Manin, the patriot of 1848, who is buried outside St. Mark's, lived in the *Campo S. Paternian*, where a monument by *Luigi Borro* was erected to him in 1875. From the left hand of the Statue a narrow passage leads to the *Corte Contarini del Bovolo*, where is a curious and beautiful early *Renaissance staircase in the form of a Turret, with seven spiral tiers.

THEATRES.

La Fenice (Phoenix), the principal theatre (C. D. 4), was built in 1789, and improved after a fire in 1836. It is open during the Carnival, and in the early months of winter, for operas and ballets. The booking-office for all the Theatres is No. 112, about the middle of the Procuratie Vecchie.

The *Teatro Rossini* (C. 4) was built in 1755. In summer, winter, and spring, a company, usually second-rate, performs operas at this theatre.

The *Teatro Malibran* (B. 5) is a large house, built in the 17th cent. It is open all the year round, except in Sept., operas and comedies.

The *Teatro Goldoni* (C. 5) is well worth a visit, for the sake of the characteristic performances in Venetian dialect of Goldoni's Comedies, &c., by *Zago*, *Borisi*, and other actors.

GARDENS.

The *Giardino Pubblico* (D. 8), occupying the triangular space at the E. extremity of Venice, was laid out by Napoleon in 1807, but has been extended and improved of late years. It is too far off to be popular. It is approached on the land side by the *Via Garibaldi*, one of the broadest streets in Venice, made by the French in

1810 by filling up a canal. The views from the gardens over the Lido and the Islands are fine, including the adjacent little island of *St. Elena*, formerly occupied by a large convent, with a fine Gothic cloister, now by a hideous iron-factory, with high chimney, &c.

The *Giardinetto Reale* is the small piece of ground lying between the Royal Palace and the Grand Canal.

EXCURSIONS.

SAN LAZZARO, the Catholic Armenian convent, on an island, 2 m. S.E. of the city, was founded in 1717 by the Abbot Mechitar. It is a model of neatness and good order. Here Lord Byron amused himself by studying the Armenian language; and he has borne full testimony to the merits of the worthy inmates. His autograph signature, in English and Armenian, is shown by the brothers who conduct strangers over the buildings. The excellent library of 30,000 volumes contains a great number of curious Oriental manuscripts; and the convent may be regarded as a centre of Armenian literature. They are enabled to print in 32 languages. Many important works, such as the translation of Eusebius, have been printed here, besides the greater portion of the liturgical and other religious books used by the community elsewhere. The sale of these works brings a small profit to the convent, and visitors are invited to buy. The Armenians are amongst the most respectable and opulent native merchants at Calcutta, and they contribute liberally to the support of this national institution. *San Lazzaro* is under the protection of Turkey, whose flag floated over it during the siege of 1849. Its priests, who have also a college in Venice, are Catholics, and are not of the orthodox Armenian sect. They have little or nothing to do with Armenia proper.

A little beyond San Lazzaro is a long sandy island, stretching across the Lagoon, and called the *Littorale di Malamocco*, or

Lido. From the Piazzetta, gondola (25 min.) or Steamer in 15 min. every $\frac{1}{2}$ hr. (in winter, every hr.). The N.E. entrance into the Lagoon is protected by the *Forte S. Niccolò*, and opposite to it is the *Castello di S. Andrea*, a work of great beauty and solidity, by *Sammicheli* (1554). The foundations of the fortress were not laid without great difficulty. *Sammicheli* was much censured, and it was rumoured that the edifice was insecure. Such an accusation might have cost the architect his head, but the Senate, as the story goes, determined to *prove* the fortress. The 40 embrasures were mounted with the largest guns, double charged, and all were fired simultaneously; but not a stone was moved, and *Sammicheli*'s detractors were dismissed with deserved contumely.

The shore of this Littorale, towards the Adriatic, constitutes the *Lido*, now associated with the name of Byron, as the spot where he used to take his rides, and where he intended to have been buried; but the weird look and feeling of solitude which formerly haunted the place have now disappeared. Large *Restaurants* have been erected in connection with the *Bathing Establishment*, and the place is thronged on summer evenings when the band plays. The bathing is excellent. The ceremony of espousing the Adriatic was performed by the Doge at the Porto di Lido off the N. extremity of this island.

SAN MICHELE AND MURANO.

Steamer every half-hour from the Fondamenta Nuove (B. 5) in 10 min. to *Murano*, calling at *San Michele*. Steamer also at 2 in winter and 3 in summer for (23 m.) *Cavazucherina* in $3\frac{1}{2}$ hrs., touching at *Mazzorbo*.

The Church of

San Michele, on an Island N. of Venice, was erected in 1478 by *Moro*, son of *Martino Lombardo*. It is built of Istrian marble, and has a nave and aisles. The inscription to

the memory of the Greek monk *Eusebius* upon a tablet on the l. wall, in a beautiful arabesque frame (1502), was composed by *Aldus Manutius*. A small lozenge in the middle of the pavement close to the entrance marks the tomb of the statesman *Fra Paolo Sarpi* (1623). It formerly stood in the demolished Church of the *Servites* at Venice, and was removed here after its desecration in 1796; the friars, however, to please the clergy, effaced the inscription, which the authorities have obliged them to restore. On the l. is the **Cappella Emiliana*, a beautiful six-sided structure covered by a dome supported by fluted columns, designed by *Guiglielmo Bergamasco* (1530). It opens from the vestibule, and has three doors alternating with three altars, which have good reliefs by *Bergamasco* (Annunciation, Nativity, and Adoration of the Magi).

This Church formed part of a large Camaldolese Convent, which existed from 1210 until its suppression in 1810; it has now been transferred to the *Capuchins*, and the grounds of the monastery converted into the great public **Cemetery**. In the old Protestant burying-place, no longer used, lies *James*, the novelist, who died when Consul-General here in 1860. In the New Prot. Cemetery is the grave of *Robert*, the celebrated French painter. *Frate Mauro*, the celebrated cosmographer of the 15th cent., was a member of this community, and here he composed his *Mappa-mondo*; and in our own times the enlightened Cardinal *Zurla*, historian of the Venetian Navigators, and Pope Gregory XVI., as *Padre Mauro Cappellari*. There are two handsome cloisters, and a garden, now incorporated with the Cemetery.

MURANO.† This island (pop. 5000, formerly 30,000) lies $1\frac{1}{2}$ m. N. of the city. The glass manufactures of *Murano* were the most renowned in Europe, not only during the middle

† For a full description of *Murano*, see 'Guida di *Murano*,' by the Abbate *Vincenzo Zanetti*.—Venice, 1866.

ages, but even till the beginning of the present century. Mirrors, flasks, drinking-cups, and an infinite variety of small articles were made here. At present the industry employs about 2500 hands, beads for the Eastern market and coloured glass constituting the most important of the articles manufactured. The principal manufactory, known as the Venice and Murano Co. (formerly Salviati), belongs to an English company (Office, Campo San Vio, on the Grand Canal). A large manufactory of common glass has been established on the island in the ancient church and convent of Sta. Chiara.

The Church of **S. Pietro Martire**, a simple Renaissance building (1509), contains some good paintings, mostly brought from the neighbouring Augustinian nunnery of S. Maria degli Angeli. Over the 2nd altar, Virgin and Child, with Jeremiah and St. Jerome, by *Fr. da Santacroce* (1507), restored. Beyond the 2nd, *Madonna and Angels, with SS. Mark and Augustine, presenting the donor, Doge Agostino Barbarigo, by *Giov. Bellini* (1488). Beyond the 3rd, St. Jerome in the desert, by *P. Veronese*. In a chapel to the rt. of the high altar, tomb of 1666, with two reliefs, on the l. wall. Painting of the Virgin and Child, with SS. John Bapt., Augustine, Ambrose, and George, attributed to *Bart. Vivarini*. On the l. of the Chancel is an altar in the Lombardi style, with a good relief of 1495. Above the Sacristy door, Baptism of Christ, by *Jacopo Tintoretto*. In the Sacristy are wood-carvings of the life of John the Baptist, with busts of Roman emperors and philosophers. Left aisle, Assumption, with SS. Peter, James, Mark, Francis, Louis, Anthony the Hermit, Augustine, and John Bapt., by *Marco Basaiti*. 3rd l., Virgin and Child, with SS. Lawrence, Ursula, and a kneeling Senator, by *Paris Bordone*. To the l. of it, two Angels, School of the *Vivarini*.

Crossing a bridge, and turning to the left, we reach

S. Maria degli Angeli, a large church, rebuilt in 1520, with a fine ceiling painted by *Piermaria Pennacchi*, tolerably restored. In the centre is the Coronation of the Virgin; around are medallions of Prophets and Apostles, on blue ground. On the walls of the Nave, and under the windows of the Chancel, is some curious Flemish tapestry of the 15th cent. Over the high altar is the Annunciation, with God the Father above, and beautiful Angels, by *Portenone*. Over the pulpit, Finding of the body of St. Mark, by *Tintoretto*. Near the bridge is the fine old Palazzo da Mula, of the 14th cent.

On the quay, 5 min. E., is the **Museum** formed in 1861 at the *Municipio*, formerly the bishop's palace, chiefly by the zeal of the parish priest, the Abbate Zanetti. In the Entrance Hall are three sarcophagi, a well-mouth, and various sculptures. Out of it opens a large hall, filled with more ordinary glass, contributed by the principal manufacturers, and especially by the Venice and Murano Co. On the upper floor are the finer kinds of work, such as chandeliers, beads, many specimens of ancient Venetian glass, and some curious old coins of Murano, called *Osele*.

A few yards further on is the

***Duomo**. In the year 1125 *Domenico Michiel*, 34th Doge of Venice, on his return from the Holy Land, brought from the island of Cephallonia the body of San Donatus, bishop of Evorea, in Epirus. This treasure he deposited in the ancient Church of *Sta. Maria*, at Murano, thence forward called *S. Donato* and probably rebuilt soon afterwards, as the style of architecture is that of the 12th cent. The outside of the apse has a double row of round brick arches in the Lombard style, most effectively treated. Close to the W. end is a high square campanile, from the summit of which there is a splendid view. At the principal door, forming the base of the pilasters, are two Roman columns, with sculptures, probably of the time of the Antonines. The pavement resembles

that of St. Mark, and is extremely beautiful, abounding in curious early Christian emblems. An inscription in the centre, 6 yds. from the door, is dated 1140. The Church underwent a most elaborate and careful restoration at the expense of the Government in 1870. The columns are of white and grey *Imezio* marble, with Corinthian capitals, probably brought from the ruins of *Altinum*. On the wall of the l. aisle, near the entrance, is a curious wooden relief of San Donato, coloured and gilt, including diminutive portraits of the Podestà Memmo and his wife (1310), among the earliest known specimens of the Venetian school, as the inscription is one of the oldest in the Venetian dialect. In the Baptistry, opening out of the l. aisle, are several fragments of Roman inscriptions and reliefs, including the base of the tomb of Lucius Aulius Persia from Altinum. Over the Baptistry door, *Lazzaro Sebastiani*, Virgin and Child, with SS. John Bapt. and Donatus, who presents a kneeling Doge. On the altar to the l., behind the pulpit, is a beautiful tabernacle of rock crystal and gilded ebony. The vaulting over the altar, covered with mosaic on gold ground, contains a lengthened figure of the Virgin, in the Byzantine style, with a Greek monogram, not later than the 12th cent. Below it in the apse are damaged 15th-cent. frescoes of the Evangelists.

4 m. beyond Murano are the Islands of *Mazzorbo* and *Burano*.—The former has large kitchen gardens, which supply a large proportion of the vegetables and fruit consumed at Venice. At *Mazzorbo*, which the gondola passes on the rt., is a Gothic doorway of 1368, and a good white marble relief in the lunette above it. *Burano*, which lies to the rt., is best visited on the return. About 2 m. beyond *Mazzorbo* is

TORCELLO, an unhealthy island, with the population of a mere village. "Torcello was the parent island of the Venetian states; the spot to which the unfortunate inhabitants of Altinum

and Aquileia fled for safety when their homes were made desolate by the northern invaders. Torcello thus peopled became a town, and had its cathedral and its bishops, long before the existence of *St Mark's*." Others sought refuge here from the Arian Lombards; and to escape their yoke, Paul, Bishop of Altino, translated his see hither about the year 635, taking with him the relics and treasures of the cathedral which he abandoned. The succession of the Episcopal see continued until the revolution. There was a podestà and senate of Torcello, in whom all the rights of the ancient community were vested, and who conferred titles of nobility on such as were willing to assist the treasury of the state by the payment of ten zecchini, somewhat above five pounds sterling.

The ***Duomo** (Sta. Maria), was rebuilt in the beginning of the 11th cent., by Orseolo, Bishop of Torcello, and son of the celebrated Doge Pietro Orseolo, but the outside has been modernised. The windows on the S. side of the choir have their *original shutters formed of slabs of stone working on pivots. The pavement affords a fine example of *opus Alexandrinum*. The capitals of the marble columns brought from some more ancient building are beautifully carved, and though Corinthian, a Byzantine influence is evident.

The nave and aisles, of 10 bays, end in apses. A striking peculiarity is the preservation of the original internal arrangement of the central apse, which ends in *three semicircular steps* of brick, once covered with white marble, forming seats for the clergy of different degrees, and conducting to the *bishop's throne*, which occupies the central spot. Three bays are given to the *chancel*, which is divided off by elaborate carved marble screens of Byzantine work.

The central apse is covered with figures of the Apostles in mosaic; above are the Virgin and Child—all of the 12th cent. On the W. wall is a restored series of **mosaic* compartments of an earlier period, probably

Byzantine. They are arranged in six rows, and represent the Crucifixion, between angels of the W. and E. Church; Hades and the Resurrection; Christ in glory surrounded by Angels; the Last Judgment, where Kings and Emperors are introduced as usual, their costume Byzantine; Hell and Heaven, and the *Saviour receiving Children. The Virgin, in the lunette of the door, is of the same period. As works of art they are curious. Outside the choir on the l. is a pulpit on four slender marble columns, and a bracket *ambo*, on a short octagonal column of stone, with some good Byzantine carved work. On the face of the Chancel arch is the Annunciation in mosaic, and in front of the screen the slab tomb of Abp. Mocenigo (1404).

On the vault of the rt. apse are also some curious mosaics of the 11th and 12th centuries, with Latin inscriptions. Below, SS. Gregory, Martin, Ambrose, and Augustine. The *crypt*, a mere passage behind the Choir, is probably of the 7th cent.; it is semicircular, and surrounded by niches for bones or relics. The detached Campanile, to the E., may be ascended without difficulty. From the top a *fine view* is obtained of the Venetian Alps, the Adriatic, and the N. portion of the Lagoon. Mass is celebrated in the Cathedral only on the 27th Apr. (S. Liberale), 3rd July (S. Elidoro), and 15th Aug. (Assumption).

“The *Church of Santa Fosca must have existed before the year 1011, and is said to have been the Baptistery of the adjoining cathedral. It contains the remains of Sta. Fosca, a virgin of noble birth, who, together with her nurse, Maura, had, during the persecution of Decius, earned the palm of martyrdom at Ravenna, her native city. The plan must have been imported from the East; for Sta. Fosca is not a Latin basilica, but the square church of the Greeks, surmounted by the Oriental cupola. The capitals of the pillars of the porticoes by which it is surrounded, neither formed after Roman models, nor admitting Lom-

bard imagery, were also probably of Byzantine extraction. The interior is gracefully designed, consisting of a peristyle of insulated columns and piers, which together support the dome. The Martyrdom of Santa Fosca, over the high altar, is by *G. Moro*. The church underwent restoration at different times—in 1247, and again at a later period; but the original character of the building has been preserved.”—*G. Knight*. Outside is a polygonal apse, with two rows of arcades, the lower supported on columns. On three sides there is an open polygonal cloister communicating with the Cathedral.

In front of S. Fosca is a massive stone chair, called the *Throne of Attila*. It is perhaps the seat in which the chief magistrates of Torcello were inaugurated.

Adjacent to the N. is the small **Palazzo del Comune** (13th cent.), in which has been arranged a **Museum** of antiquities, found at *Altinum* and Torcello. On the ground floor, architectural fragments; upstairs, the *Pala* or Cathedral altar-front, of embossed silver, in twelve compartments, each containing the figure of a Saint. It is of Greek workmanship, but several of the panels are missing. Here also are bronzes, mosaics, pottery, vases, Service books, and smaller sculptures.

About 6 m. from Torcello, reached through intricate canals, is the village of *Altino*, near one of the branches of the *Sile* where it enters the Lagoon; it is now a poor place, and offers nothing to attract the traveller, although occupying the site of the once-flourishing *Altinum*.

Æmula Bajanis Altini littora villis.

MARTIAL.

The island of **Burano** (5500) is inhabited chiefly by fishermen, who preserve some features of the ancient character of the Venetians. Many of the women are engaged in the production of thread-lace. The lace-school, in which a variety of ancient laces are most skilfully imitated, employs about 300 girls, and is well worth visiting. (Agent in Venice,

Jesurum.) It is chiefly maintained by the Countess Marcello, and has already done much to improve, morally and materially, the condition of the inhabitants of this very poor island. The Church of *San Martino* has in its Choir the Flight into Egypt, and Adoration of the Magi, in the style of *Giov. Bellini*; in the Sacristy, St. Mark enthroned, with SS. Bernard, Nicholas, Laurence, and Vitus, by *G. Santacroce* (1541), restored. 2 m. S. is the Island of *S. Francesco del Deserto*, planted with cypresses and pines.

ROUTE 76.

ROVEREDO TO VICENZA, BY SCHIO.—
CARRIAGE-ROAD AND RAIL.—THE
SETTE COMUNI.

Miles.	Stations.	Routes.
	Arsiero	
6	Rocchette	
7	Piovene	
10	Timonchio	
12	Schio	
	3 Torre	
18	Thiene	
24	Dueville	
32	Vicenza . . .	75, 77

On leaving **Roveredo** (680 ft.), described in Rte. 73, the road ascends the rt. bank of the *Leno* S.E., crosses the E. branch of that torrent, and turns nearly due S. into the *Vall' Arsa*, a pleasing valley, whose upper part is enclosed by lofty summits. The ascent is somewhat rough and steep to

12 m. **Pieve di Vall' Arsa** (2655 ft.), the principal village of the valley. S.W. rises the *Cima di Posta* (7545 ft.), N.E. *Monte Pasubio* (7325 ft.), both abounding in plants of interest to the botanist. The road then passes on the rt. the bold peak of the *Cengio Alto*, and ascends to the Italian frontier at

15 m. **Piano delle Fugazze** (4120 ft.), a low col. on the watershed between the *Leno* and *Timonchio*.

The scenery here is bare, the head of the valley being enriched with limestone cliffs; but it improves on the descent, the *Val di Canale*, a wild glen, opening to the l., and the traveller soon reaches

20 m. **Val dei Signori**, whence a frequented mule-path leads S.W. in 2 hrs. to *Recoaro* (Rte. 80). Our road descends the *Timonchio* to

23 m. **Torre**, whence a Rly. runs E. to

26 m. **Schio** (665 ft.), a flourishing town of 11,000 inhab., many of whom are employed in the extensive wood-factories. The largest mill-owner is Sign. Rossi, who has established Schools, and founded Churches for the benefit of his workmen. Sign. Lodovico Pasini, an Italian Senator, has a valuable *Geological Museum*, well worth a visit from the scientific traveller. The *Cathedral* dates from 1512. The Gothic Church of *S. Francesco* (1436) has some good paintings. In the Church of the *Ospedale* is a Virgin and Child with SS. Lucia, Catharine, and others, by *Fr. Verlas* (1517). N.E. rises *Monte Sumano* (4300 ft.), celebrated for its rare plants and insects.

From Schio a Rly. runs N. to *Arsiero*, and S.E. to *Vicenza*. By means of the first an interesting excursion may be made to the

Sette Comuni. A singular district, occupying a high table-land (3250 ft.) between the rivers *Astico* and *Brenta*, and carrying on an extensive trade in cattle, cheese, timber, and straw-plait. It is penetrated by but one road, which ascends from the side of the *Astico*, and by a few abrupt and rough paths. The whole mountain mass is of great *geological* interest (see Murchison in 'Geol. Journ.,' vol. v. pt. i. 1849). The chief peculiarity of the district, however, is derived from the *character of the population*. The inhabitants, about 40,000 in number, are Germans, divided into seven parishes or communities spread chiefly over the

southern half of the plateau, and distinguished in language and manners, as formerly in dress, from the Italians, by whom they are surrounded. They were supposed by some writers to be the descendants of the Cimbri, defeated by Marius near Verona: while they were regarded by others as a remnant of the Alemanni, whom Clovis vanquished at Zülpich, near Cologne, A.D. 496, and who, it is said, obtained an asylum in Italy from Theodoric. Their language is an old Alemannic-Swabian dialect, which has a resemblance to that of the Nibelungenlied. The Alemannic-Swabian tribe occupied, in the middle ages, part of Western Tyrol, and the Vorarlberg. They may perhaps be the descendants of Alemannic-Swabian colonists, who settled here in the 11th or 12th cent., but it is far more probable that they are merely a remnant of their tribe, isolated by the encroachment of the Indian population and language, which, it is well known, has been, and still is, gradually gaining ground on the German language in Cisalpine Tyrol, and will probably, at no distant period, entirely supersede it. The *Sette Comuni* themselves are becoming more and more Italianised, especially since they have discontinued to receive their clergymen from Swabia. The people carry down a large quantity of timber in the rainy season by the Valstagna, to be floated down on the Brenta to Bassano. Until 1797 they formed a republic under the protection of Venice.

The Rly., on leaving Schio, runs N.E. to *Piovene* and *Rochette*, where it enters and crosses the Val d'Astico, and by a steep ascent along the mountain side, reaches its summit level. Thence, over an undulating country, broken by protruding rocks, it proceeds N.W. to *Arsiero*, whence a good road leads to (15 m.) *Asiago*.

The geologist will, however, find it more to his advantage to abandon this route for the old one, which ascends the valley of the Astico from *Arsiero* to (1½ hr.) *Pedescala*. Thence by a steep ascent to the plateau, where a succession of oolitic strata full of

fossils, covered by red limestone containing ammonites, will be observed. 1 hr. further is *Rotzo*, near the edge of the plateau; thence it is almost level to (2 hrs.) *Roana*; then the deep ravine of the river Assa has to be crossed; and 1 hr. further is *Asiago*. It is a long, straggling, and rather dirty village, with a large new church.

A pathway, only passable in dry weather, leads in 4 hrs. from *Asiago* to *Valstagna*, on the Brenta; 1 hr. over the open plain on a good road, passing *Gallio*, one of the *Sette Comuni*; then 1 hr. down a stony gully, to *Boso*, where is a small church, picturesquely situated. At this point both stream and path drop suddenly into a grand and deep gorge, which descends in 2 hrs. to *Valstagna* (510 ft.), whence a carriage-road leads down the valley to (11 m.) *Bassano* (Rte. 79).

The Vicenza line, on leaving Schio, runs W., skirting a range of low hills, to

6 m. *Thiene*, a market town with some second-rate paintings in its Church, and frescoes attributed to *Paolo Veronese* in its Château. Here the line turns S. to

20 m. *Vicenza* Junct. (Rte. 75).

ROUTE 77.

VICENZA TO TREVISO, BY CASTELFRANCO.

Miles.	Stations.	Routes.
	Vicenza . . .	75, 76
11	Carmignano	
15	Cittadella . . .	79
23	Castelfranco . . .	81
31	Istrana	
34	Paese	
38	Treviso . . .	78, 82

The Rly. runs N.E. to *Carmignano*, beyond which it crosses the Brenta Thence to

Cittadella Junct. (9000), on the

line between Padua and Bassano, a picturesque town, with embattled walls, encircled by a moat. In the Cathedral is a Last Supper by *Jacopo Bassano*. The Rly. now turns E. to

Castelfranco Junct. (4000), an ancient town surrounded by a moat, with walls and towers, and entered by a gateway bearing the Venetian lion. Attached to the city is a modern suburb. It was the birthplace of *Giorgione*, whose house (now that of the Rainate family), still forming part of the N. wall, has nothing of former days about it. In the Cathedral is a *Madonna and Child, with S. Liberale in armour, and St. Francis below. S. Liberale is said to be a portrait of Matteo Costanzo, a young condottiere. This fine and interesting picture is badly placed, and seen with difficulty. In the Sacristy are frescoes of Justice, Prudence, and Fame, by *P. Veronese*. They originally adorned the Villa Soranza, a fine building, by *Sammicheli*, outside the town. The *Casa Pellizzari*, in the Piazza, contains, on the first floor, painted friezes, said to be by *Giorgione*.

[Rly. S. to Padua, N. to *Montebelluna*.] Our line continues E. to

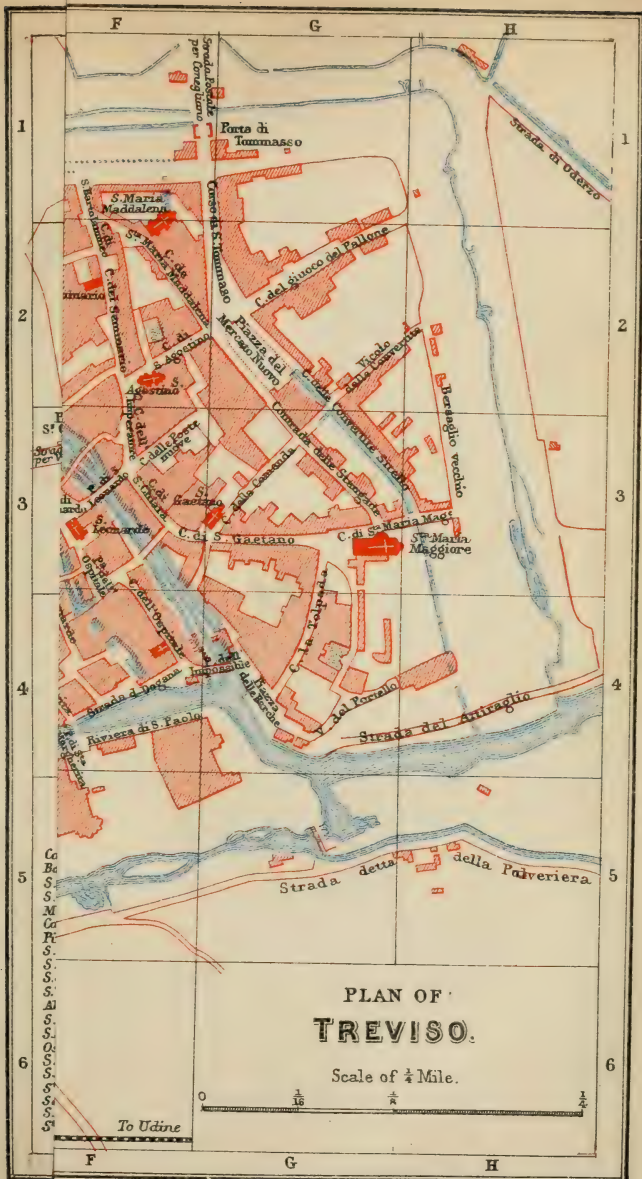
Treviso Junct. for *Belluno* (Rte. 78), *Venice*, *Motta*, and *Udine* (Rte. 82).

TREVISO (28,000), on the *Sile*, a tributary of the *Piave*, is the ancient *Travisium* and capital of the province of the same name, and a bishop's see; it is situated in a fertile territory, and possesses manufactures of cloth, paper, &c.

The **Duomo** (closed at 3 o'clock) is of the 12th cent., restored by *P. Lombardo* in the 15th. Though unfinished, it is a handsome edifice, with five cupolas.—2nd rt. Adoration of the Shepherds, by *Paris Bordone*, born here in 1500. On a pier nearly opposite, relief of the Visitation, with a rabbit below. End of rt. aisle, *Annunciation, by *Titian*, the Angel flying down with a peculiar rush.

*Frescoes by *Pordenone* (1520), with most beautiful Angels on the vault. Virgin and Child with SS. Sebastian and Roch, by *Gir. da Treviso* (1487). In the Choir to the l., *sarcophagus of Bp. Zanotti, magnificently carved by *Pietro Lombardo* (1483). At the high altar, busts of three local Saints; above, statues of the Virgin, St. Peter, and S. Prosdocimo. To the rt. of the Choir, sculptured fragments by the *Lombardi* on the wall, and a good tomb of Bp. Lupo (1668). In the Sacristy, a Procession of the Trevisan authorities, by *Domenici*, also born here, and three small subjects in one picture—the Annunciation, Nativity, and Resurrection, by *P. Bordone*. Over the door of the sacristy, Assumption, by *Pennacchi*. The chapel of the Sacrament was designed by *Tullio Lombardo*, and sculptured with bronze reliefs of the Washing of Feet, and other subjects. 3rd l., S. Euphemia enthroned, with SS. John Bapt., Catharine, and a donor, by *Bissolo*. In the Crypt, ancient columns, and tomb of Bp. Liberale, by the *Lombardi*. In the Cloister, curious inscriptions and tombs.

The Dominican Church of **S. Niccolò** is a large Gothic building of red brick, with two tasteful doorways, a W. wheel, and long lancets in apse, transepts, and nave. The curiously designed wooden roof has been freely restored. There is a clerestory, but no triforium.—1st chapel rt., SS. Anthony the Hermit and Sebastian, by *Giacomo Paduano*, with coloured wooden statue of S. Roch, in a frame by *Antonio Lombardo* (1490). 2nd rt., handsome white marble altar, with Statues of Christ, the Virgin, and St. John Evan. Early frescoes on several piers. Giottesque frescoes well preserved, in a Chapel to the rt. of the Choir. Behind the high altar, a *large painting of the Virgin and Child, with the Beato Niccolò Boccacino, SS. Nicholas, Dominic, Thomas Aquinas, Jerome, and Liberale. The first named, who founded the Church, became afterwards Pope Benedict XI. A draped Angel plays the guitar. This very remarkable work is of



uncertain attribution, but is now generally assigned to *Savoldo*. To the l., tomb of Senator Origo, by *Pietro Lombardo* (1485), with a background painted by *Giov. Bellini*. In the CHAPTER HOUSE, entered from the Cloister on the rt., is a painted frieze representing forty distinguished Dominicans seated at their desks, and a very ancient fresco of the Crucifixion.

S. Andrea.—1st left, *Virgin and Child with SS. Chrysostom and Lucia, probably by *Bissolo*.

S. Leonardo.—1st rt., Virgin and Child with two Saints; end of rt. aisle, St. Erasmus enthroned, with SS. John Bapt. and Sebastian; both of uncertain attribution.

S. M. Maddalena.—Behind the high altar, Christ as a Gardener, with angels and donors; above, Virgin and two Saints—by *P. Veronese*.

In the **Monte di Pietà** there is a celebrated picture attributed to *Giorgione*, the Entombment of Christ, with three Angels; but in the opinion of C. and C. it is a work of *Pordenone*. Signor Morelli assigns it rather to *Dom. Caprioli*.

The **Pinacoteca**, open on Sun., Tues., and Thurs., from 10 till 2, contains pictures which have been removed from various desecrated Churches, and a modern collection bequeathed by Signor Santi Giacomelli. Among the best examples are an Adoration of the Shepherds, by *Caprioli*; the same subject by *Bassano*; Virgin and Child with SS. John Bapt. and Jerome, by *P. Bordone*; a Venetian Adoration of the Magi; and a Virgin and Child by *Giov. Bellini*.

The **Palazzo Pubblico** and **Theatre** are fine buildings. The *Villa Manfrini* has a large garden.

Treviso is delightfully intersected with running water, the bridges over which offer picturesque scenes. A pleasant walk may be taken along the

line of the old walls N. of the town, enjoying fine views of the Venetian Alps. Following the Borgo Cavour to the Gate, and turning in 5 min. to the left at the end of the first straight stretch of road, the traveller may visit

6 m. **Santa Cristina**, in the Church of which village is a beautiful painting by *Lor. Lotto*—the *Virgin and Child, with SS. Peter, Cristina, Jerome, and Liberale. The patron Saint holds up her millstone most touchingly to the Infant Saviour, who looks down kindly upon her.

ROUTE 78.

TREVISO TO BELLUNO, BY MONTEBELLUNA.

Miles.	Stations.	Routes.
	Treviso . . .	77, 82
13	Montebelluna . .	81
18	Cornuda	
24	Alano	
35	Feltre	
43	S. Giustina	
46	Sedico Bribano	
54	Belluno	

This Rly., which offers the shortest route from Venice to the Dolomites, strikes N.W. across the plain to **Montebelluna** Junct., whence a line leads S.S.W. to *Castelfranco* (Rte. 77). Through a short tunnel the train then reaches

Cornuda, at the foot of a singular range of low hills which run from E. to W., affording beautiful and extensive views. [Hence a good carriage-road leads W. to (2½ m.) **Masèr**, with a modern round church containing statues of Christ, John Baptist, and the Virgin and Child, by *Vittoria*. On the rt. is the **Villa Giacomelli**, built by *Palladio* for Daniele Barbaro in 1580, and adorned with beautiful and interesting *frescoes and decorations by *Paolo Veronese*. In the smaller rooms, lady, servant, and page, with dog and parrot, and other figures on a balcony.—Holy Families;



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with landscapes on the walls, and mythological scenes on the ceilings. Dwarf and dog. Lady with a fan (the Labours of Hercules are modern). In the central cruciform saloon are full-length figures, a page standing in a doorway, and a little girl in another. Opening out of it on either side is a bedroom entirely painted with landscapes and mythology by *P. Veronese*.—Medallion portraits of *Alessandro Vittoria*, *Danièle Barbaro*, *Andrea Palladio*, and the painter. Outside the villa to the N. is a building decorated with stucco figures by *Vittoria*.

4 m. further W. is *Asolo* (Rte. 79). The pedestrian will find a pleasant walk of $1\frac{1}{2}$ hr. back to Masèr along the uneven ridge of the picturesque hills; or he may follow a good road S.S.W. to (6 m.) *Montebelluna*, skirting at some distance on the left the *Bosco Montello*, a forest which furnished timber for the Venetian navy during the time of the republic.]

Soon after leaving *Cornuda* the valley of the Piave becomes narrow and picturesque until reaching the plain of

Feltre (5000), which lies near the confluence of the Stizzone and Colmeda torrents, in a rich agricultural district, at the foot of the last slopes of the Rætian Alps. Remains of its middle-age fortifications are seen in the upper town. On the highest point rose the *Rocca*, or *Castle*, of which a tall square tower remains, commanding a fine view over the upper valley of the Piave and Alps of Cadore. In the Piazza is the *Town Hall*, with a front attributed to *Palladio*, and a pillar on which once stood the Lion of St. Mark. In a street adjoining is the *Monte di Pietà*, the first of those useful establishments in Europe. A certain *Fra Bernardino*, a native of the town, was the originator. Feltre gave a ducal title to *Gen. Clarke*, one of *Napoleon's* officers. Good road S.W.W. to (12 m.) *Priamolano*.

The Rly. on quitting Feltre runs through the wide valley of the Piave,

the hills on the N. of which are very picturesque. At *Sedico Bribano* it crosses the Cordevole.

BELLUNO (1365 ft.), a town of Venetian aspect (16,000), is situated at the junction of the Ardo with the Piave, whose gravelly bed is sometimes $\frac{1}{2}$ m. broad. In summer there is just water enough to float down timber-rafts, with cargoes of turpentine, pitch, &c., from the mountains. The place is mentioned by *Pliny* under the name of *Bellunum*. In the Cathedral, built by *Palladio*, but seriously damaged by an earthquake in 1873, is a S. *Lorenzo*, by *Jacopo Bassano*, a Deposition by *Palma Giovane*, and a bust of *Gregory XVI.*, a native of the place. The *Palazzo della Ragione* is a fair specimen of Venetian architecture of the 15th cent. In front of *S. Stefano* is a Roman sarcophagus of the 4th cent. belonging to *C. Hostilius Sertorianus*, with reliefs of a chase; it was found in the vicinity. The town is supplied with water by an aqueduct 6 m. long.

The country is here composed of tertiary greensand and sandstone deeply indented by torrents and rivers. E. of the city the Ardo flows through a deep ravine into the Piave, so that Belluno is flanked on two sides by a precipitous hill. The greensand in itself forms a varied and picturesque country, even independently of the loftier mountains which are seen beyond. 3 m. N.W., on the road towards *Bolzano* (a small mountain hamlet), is *Colontola*, a spot said to have been sketched by *Titian*, and introduced into one of his pictures. It lies below the road in the hollow of the Ardo, and is nothing but a mill and a few houses; but the combination of scenery is extremely fine.

Good carriage-road across the hills to (6 m.) *Mas*, where the tertiary sand is covered by the fall of the neighbouring calcareous mountains.

2 m. N.W., on the rt. bank of the river is the large suppressed Cistercian monastery of *Vedana*. The road to it passes through huge fragments of the landslip.

A mile beyond Mas the road enters the *Canal d'Agordo, a magnificent gorge of the Cordevole, which it follows to

17 m. Agordo (2000 ft.), described in the *Handbook for Southern Germany*.

Another road leads N. from Belluno by (3 m.) *Capo di Ponte*, where the Piave is spanned by a fine wooden bridge of one arch, to (11 m.) *Longarone* (1470 ft.). Here opens on the l. the charming **Val Zoldo*, through which a road leads to (10 m.) *Forno di Zoldo* (2855 ft.) chief village of the valley. Easy bridle paths thence to *Alleghe* or *Caprile*, in the heart of the Dolomite country (see *Handbook for Southern Germany*).

ROUTE 79.

PADUA TO BASSANO, POSSAGNO, AND ASOLO.—RAIL AND CARRIAGE-ROAD.

Miles.	Stations.	Routes.
	Padua . . .	75, 95
7	Campodarsego	
12	Camposampiero	81
17	Villa del Conte	
21	Cittadella . . .	77
25	Rossano	
30	Bassano	

On leaving *Padua* (Rte. 75), the Rly. crosses the Brenta, and runs N. to

Camposampiero Junct., for *Castelfranco* and *Montebelluna*. Thence N.W. to

Cittadella Junct. for *Vicenza* and *Treviso*. The direction is now N. again to

BASSANO (14,000), a picturesque town, whose old walls (destroyed on the N. side), are draped with ivy. Bassano is pleasantly situated on the Brenta, here crossed by a covered wooden bridge, which replaces one blown up by the French. The painter *Jacopo da Ponte* was born here in 1510, and is *N. Italy*.

better known as *Bassano*, after his native place.

The **Museum**, in the *Piazza San Francesco*, contains a valuable library of 60,000 vols.; a collection of autographs, 15th to 19th cent.; a **Picture Gallery**, in which is a Virgin and Child, with SS. Peter and Paul, in a fine landscape, by *Francesco da Ponte* (1509); a Crucifixion by *Guariento*; and several works by *Dario da Trevigi*, and by the Bassano family and their school. The interesting casts from the works of Canova, and a collection of his drawings and MSS., were the gift of his brother. *Coins*, Roman, Consular, and Imperial; Venetian of the middle ages. *Prints*, 12,000, including playing-cards by Mantegna; many rare engravings of Ugo da Carpi, Ant. da Trento, G. and Niccolò Vicentini, &c. Geological specimens and minerals, partly collected by the eminent geologist G. B. Brocchi, a native of Bassano.

The **Castle**, at the N. extremity of the town, built by the tyrant *Ezzelino da Romano*, is now the Archbishop's palace. It is partly in ruins, but is imposing from its situation and many towers.

Close to it is the **Cathedral**, which contains an Assumption, with portraits of Charles V., the Doge, and reigning Pope; an Adoration of the Shepherds; and the Martyrdom of St. Stephen, all by *Jacopo Bassano*. In the Church of *S. Valentino* is the *Baptism of *S. Lucilla*; and in the **Municipio**, St. Martin dividing his cloak with the beggar; both fine works by the same master.

The **Villa Rezzonica**, $1\frac{1}{2}$ m. distant, is celebrated for its views, extending as far as the Euganean hills, and over those of the *Sette Comuni*, Asolo, &c. It contains, besides other works of art, the Death of Socrates, by *Canova*. The grounds of the *Villa Parolini*, outside the walls, are handsomely laid out, and contain a Pinetum and a good botanical garden.

On the 8th Sept., 1796, Napoleon here surprised and annihilated the Austrian army under Wurmser, four days after the battle of Roveredo; having made a forced march of 60 m. from Trent in two days. He subsequently bestowed the title of Duke of Bassano on his minister Maret.

Carriage-road N.E. to (13 m.)

Possagno, the birthplace of Antonio Canova (1757-1822). The road runs through a lovely country, passing by Romano, the birthplace of the tyrant of Padua, Ezzelino, and the village of **Crespano**. There is here a collection of pictures in the Casa Ajeta, of the early Venetian school, worth visiting, and a Library, rich in musical works and in rare early printed books, bequeathed to Crespano by Prof. Pietro Canal. This district suffered much from the earthquake in 1846, the central or most violent action of which was about Romano. The fine **Bridge* at Crespano (see below) was erected by a bequest from Canova. The road runs along the last declivities of the Vicentine Alps, and over the tertiary hills, which extend from their base to the great plain between the Brenta and the Piave. The village of **Possagno**, where the father of Canova lived as an obscure architect and builder, is prettily situated at the base of one of the most southern spurs of the Alps in a small valley separating it from the tertiary group of the Asolan hills. With the laudable intention of conferring a permanent benefit on the place of his birth, and of leaving a monument of his piety, Canova began during his lifetime a magnificent CHURCH, in the form of an antique temple, combining the Doric peristyle of the Parthenon with the cupola of the Pantheon. The general plan was by Canova himself, but the carrying out of the work was entrusted to *Giovanni Zardo* of Crespano, by whom it was completed after the sculptor's death. The Church contains an altar-piece painted by the founder, but possessing little merit; a bronze relief of the Entombment, a very fine work, and the last which he modelled; and

the tomb of Canova, whose body was removed here from Venice, where he died on the 13th Oct., 1822, and deposited in a sarcophagus made by himself for the tomb of Marchese Berio at Naples, which had not been claimed by that family. He left by his will funds to complete the church, and to erect a fine **Bridge* of a single arch (110 ft. span) over the torrent-bed of the Astego. It is principally of brick; part of the spandrels, and the base and coping of the parapet, are of stone.

The *Palazzo*, or House of Canova, is elegantly fitted up, and contains many interesting relics of the great sculptor. A very handsome wing has been added to it since his death, by his brother, to form a Museum, which contains casts of most of his works, some of his unfinished sculptures, and a monument to the daughter of a Spanish nobleman, the Marquis of Santa Cruz, which, being unpaid for, remained on his hands.

12 m. E. of Bassano, or 6 m. S.S.E. of Possagno, is **Asolo** (3500), a very picturesque mediæval town at the foot of a hill surmounted by the ruins of a *Castle*, from which is gained an extensive panorama of the great plains of the Brenta and the Piave, with the encircling Alps, the distant insulated group of the Euganean hills, and near Venice, the extreme E. horizon, terminated by the blue line of the Adriatic.

The town of Asolo is surrounded by a wall with mediæval turrets, and several of its houses have painted façades. In the Town-house is preserved one of Canova's earliest productions, a relief, presented by him to the municipality in grateful remembrance of their having conferred upon him his first title of nobility, when it had been indignantly refused to him by the authorities of Bassano, on the plea of his being a mere stone-cutter—*taglia pietra*.

The principal Church contains an altar-piece by *Lor. Lotto*, an early Bellinesque work of 1506.

The CASTLE, a quadrangular building,

with a donjon tower, is an interesting monument of the 12th cent. It was the residence of the beautiful Catarina Cornaro, the last Queen of Cyprus, after the forced resignation of her kingdom to the Venetians in 1488. Here this lady of elegant taste and refined education passed her days in comparative obscurity, in the enjoyment of an empty title and a splendid income, and surrounded by a small intellectual court and several literary characters. Of these, one of the most celebrated was Pietro Bembo, the historian of Venice, afterwards cardinal, whose philosophical dialogues on the nature of love, the "*Asolani*," have derived their name from this locality. The ex-queen died at Venice, while on a visit there.

The geologist will find much to interest him in the country about Bassano, Possagno, and Asolo, which was for the first time illustrated by our distinguished countryman Sir R. Murchison.

ROUTE 80.

VICENZA TO THE BATHS OF RECOARO,
BY VALDAGNO.—STEAM TRAMWAY
AND CARRIAGE-ROAD.

Miles.	Stations.	Routes.
	Vicenza	
4	Tavernelle	
7	Montecchio	
8	San Vitale	
	3 Arzignano	
10	Ghisa	
14	Cereda	
16	Cornedo	
20	Valdagno	

The Tramway leaves Vicenza by the *Campo Marzio*, near the Rly. Stat., and runs parallel with the Rly. as far as Tavernelle (Rte. 75). Thence to Montecchio (6000), with its two conspicuous Castles, and the *Villa Cordelina*, adorned with frescoes by Tiepolo. [From Montecchio a bridle-path follows the hills by Castel Gomberto, thence descending into the Val

d'Agno: this route will reward the geologist by its fine sections of volcanic tufas of the tertiary period, especially at Montecchio and Gomberto.] From San Vitale a branch line strikes off W. to

Arzignano. Hence a road ascends the l. bank of the torrent to (4 m.) Chiampo, from which village the pedestrian may reach in an hour the curious interesting geological formations at *Vestena*. The nearest approach by Rly. to this interesting district is from the E. side, but the entire region may perhaps be best explored from the S., ascending the Alpine torrent from the Stat. of *San Bonifacio* (Rte. 73). The rocks of the *Val Cunella*, which opens into that of the Alpone, about 6 m. N. of San Bonifacio, are composed almost wholly of beds of shells. Returning to the Alpone, and following it upwards to (3 m.) *S. Giovanni Ilarione* (whose Church contains a fine painting by *Bart. Montagna*), a road, still following the torrent, passes *Monte del Diavolo*, a mass of basaltic columns: here the pillars are mostly inclined at a considerable angle: others are curved, and others broken off, so as to form a horizontal pavement. Continuing onwards, at (4 m.) *Vestena* the basaltic prisms are very lofty and erect. In one part they form a cliff nearly 50 ft. in height, down which the torrent Alpone pours a beautiful cascade. The basaltic columns are called *Stanghellini*, a name similar in its etymology to the Hebrides *Staffa*, for *Stanga* means a pole or staff.

About 3 m. farther is *Monte Bolea*, the largest and most singular deposit of fossil fishes yet discovered. The mountain, which is of a conical form, consists partly of basalt. The impressions of the fish are found in the schistose strata, which give out, when broken, a bituminous smell. A lignite of inferior quality is found here in the same tertiary marine strata under the basalt.

Winding round to the N., the Rly. now enters the Val d'Agno, rich and dotted with villages, at

Cornedo, beyond which the scenery becomes sub-alpine.

Near the village of **Valdagno** (7500), on the l. of the road, are coal-mines, which produce an imperfect coal or anthracite of very inferior quality for ordinary purposes, but rich in oil. Valdagno is situated in the tertiary strata (870 ft.). Here the Tramway ends, and a hilly road ascends to **San Quirico**. The mica-slate, the fundamental rock of this part of the Alps, now appears, and after passing the bridge, a mile below Recoaro, several interesting specimens of basaltic dykes may be seen cutting through it on the side of the road leading to the baths.

7 m. **Recoaro** (5600), beautifully situated at the head of a valley on the banks of the rapid Prekele (1500 ft.). Behind it, encircling its valley on the N.W., rises a very grand circus of serrated Dolomitic peaks, which form a wall 6000 feet high between it and the valley of the Adige—the most remarkable of which are the Campo Grosso and Cima delle Tre Croci. To the W. is (1 hr.) *Monte Spitz* (2500 ft.), which commands a most extensive view of the whole range of the serrated pinnacles that shut in the valley.

The waters of Recoaro (52° to 55° Fahr.) issue from the red sandstone and mica-slate strata, where these latter are cut through by a powerful basaltic dyke. The general composition of the water is the same in all, containing carbonates of lime, iron, and magnesia, and sulphate of lime, with a great excess of carbonic acid, which renders them acidulous and particularly agreeable to the taste.

They are considered to be very efficacious in all chronic disorders of the digestive organs and liver. In urinary complaints, in general debility, and in complaints of the nervous system, they are used internally.

The *Fontana Regia* (or *Lelia*) is enclosed within grotto-like buildings, connected by a covered promenade: the flow of its waters has been much

increased by judicious underground operations. The pump-room is surrounded by beautifully-arranged and picturesque grounds. The *Fonte del Capitello*, another favourite resort, is perched up near the summit of a hill which rises abruptly from the little village Piazzetta; the terrace commands one of the most charming views imaginable. Further away lie the *Fontana del Franco*, the *Oreo*, the *Emiliano*, and the *Civillina*, each of which is an easy walk from the village. Recoaro is much frequented from every part of N. Italy in June, July, and August. The pathways are numerous and well-shaded, and the walks in every direction charming.

A large quantity of the mineral waters of Recoaro is exported in bottles; it is to be met with everywhere in Italy, and is sent also into the Levant, where it is much used by the Greeks.

The Geology of the environs of Recoaro has been well illustrated by Signor Maraschini,† and more recently by Sir Roderick Murchison, in his paper on the Structure of the Alps. In the upper part of the valley are calcareous beds (the *Muschelkalk* of German Geologists), and higher still the limestones of the oolitic series, which, being converted into Dolomites probably by subterranean igneous action, form the high peaks of the Cima delle Tre Croci, Campo Grosso, &c. A curious porphyritic rock, which pierces the limestone at Tongara, is probably connected with the conversion into Dolomite of the elevated ridge of Laste and of the Cima della Fratta on the S. side of the valley.

An interesting excursion may be made in 3 hrs. to Schio by Rovegliana, across the hills that separate the valleys of the Prekele and Signori. But the geologist will find a good day's work between the two places. Ascending through chestnut groves to the village of Rovegliana, he will do well to visit a locality called La Commenda, near the Pass,

† Saggio sulle formazioni delle Roccie led Vicentino, 8vo. Padova, 1824.

where the muschelkalk is well characterised, and where he will find an abundance of its rare and characteristic fossils in the slaty limestone at the base of Monte Civillina and in the ravine descending to the Valle de' Signori. A fine view over the latter valley may be had by going to the top of the last-named hill; and the geologist will not fail to remark, on the opposite side of the Valle de' Signori, high up on the mountain-side, a projecting vein of crystalline marble (first observed by Arduini), from which he deduced some of his ingenious views on the changes produced on compact rocks by ingenious agency, perhaps the earliest mention of the modern theory of geological metamorphism. From the Pass of Civillina the path descends into the arid *Val degli Zuccanti*, where the basaltic rocks appear in large masses. On the S. of this valley the oolitic limestones are covered with beds of red scaglia containing cretaceous fossils; and these latter are seen to alternate with beds of volcanic or basaltic conglomerate, the whole surmounted by tertiary rocks containing nummulites, &c.

The road, before reaching Schio, passes through the village of *Magre*.

The pointed *Spitz di Schio*, at the bottom of which *Magre* is situated, is one mass of porphyritic rock.

ROUTE 81.

PADUA TO MONTEBELLUNA, BY CASTELFRANCO.

Miles.	Stations.	Routes.
	Padua	75
6	Campdarsego	
12	Camposampiero . .	79
19	Castelfranco . .	77
30	Montebelluna . .	78

By this line, travellers from Bologna or Florence may best reach Belluno and the Venetian Alps, avoiding the old circuit by Treviso. The Rly. runs due N. from Padua (Rte. 75), following Rte. 79 as far as **Camposampiero**

Junct., where the Bassano line turns off to the N.W. Our train continues N. to

Castelfranco Junct., crossing the Rly. between Vicenza and Treviso, and thence bears N.E. across the plain to

Montebelluna Junct. (Rte. 78).

ROUTE 82.

VENICE TO TRIESTE, BY CONEGLIANO, PORDENONE, AND UDINE.

Miles.	Stations.	Routes.
	Venice	
6	Mestre	75, 83, 95
12	Mogliano Veneto	
19	Treviso	77, 78
12	Ponte Piave	
16	Oderzo	
22	Motta di Livenza	
28	Spresiano	
32	Susegana	
36	Conegliano	
9	Vittorio	
46	Sacile	
54	Pordenone	
64	Casarsa	83
71	Codroipo	
78	Pasian Schiavonesco	
85	Udine	85
18	Gemona Ospedaletto	
43	Pontebba	
90	Buttrio	
94	S. Giovanni Manzano	
98	Cormons	
106	Gorizia	
114	Sagrado	
119	Monfalcone	
126	Nabresina	
133	Trieste	

On leaving Venice (Rte. 75), the Rly. crosses the lagoon to **Mestre Junct.** (Buffet), and turns N. from the Padua line to

12 m. **Mogliano**. Carriage-road thence between acacia hedges to (3 m. E.) **Zerman**, in the Church of which is a fine *painting by *Palma Vecchio*—Virgin and Child, with SS.

Catharine of Siena, Peter, John Bapt., and Matthew. The large Cross held by St. Catharine is so cleverly painted that it stands out from the picture like a relief.

19 m. **Treviso** Junct., where the Belluno line branches off N.W. [Another branch strikes N.E.E. to (22 m.) **Motta di Livenza**. Here, in the **Galleria Scarpa*, is a portrait of a Lady, by *Titian*; St. Andrew, and the Resurrection, by *Gaudenzio Ferrari*; a colossal Sebastian, by *Mantegna*; round Virgin and Children, by *Sodoma*; Holy Family, by *Savoldo*; and Portrait of a Knight and his lady, playing the guitar, by *Bernardino Licinio*. Outside the town is the Pilgrimage Church of *S. M. dei Miracoli*, reached by an avenue. 1st altar left, Adoration of the Magi, by *Savoldo*, probably his earliest painting. The Cathedral, built by *Sansovino*, has at the 1st altar left a painting by *Pomponio Amalteo*.]

Leaving Treviso, the Rly. runs nearly due N. through the plain, passing by

28 m. **Spresiano**, 3 m. beyond which the Piave is crossed.

32 m. **Susegana**. In the Church is a beautiful *Virgin and Child on wood, damaged and neglected, with SS. John Bapt., Peter, Catharine, and John Evan., by *Pordenone*. About a mile distant, perched on a hill, is the miniature fortress town of **S. Salvatore di Colalto**, with battlemented brick walls, commanding a fine view over the plain. In the Church, the Court of which is entered by a drawbridge, are some half-ruined frescoes by *Pordenone* (Flight into Egypt the best), an early Virgin and Child, and a large picture by *Girolamo da Treviso*.

The Rly. follows the foot of the hills to

36 m. **Conegliano** (6000). The town is surmounted by a large Castle, that gives a fine appearance to it as it is approached. There are frescoes by

Pordenone, now nearly obliterated, on the outside of several private houses. Here was born the celebrated *Giov. Batt. Cima*, by whom, however, there is only one painting in his native town—a *Virgin and Child with six Saints and two exquisite Boy angels, over the high altar at the Cathedral. At *S. Fiore di Sopra* (4 m. E.) is a group of Saints by him, over the altar. At *Conegliano* is a triumphal arch, in honour of the late Emp. Francis I. of Austria. A branch Rly. strikes N. to (9 m.) **Vittorio**, whence a good road leads to (10 m.) **Belluno** (Rte. 81). **Vittorio**, named in honour of the late King of Italy, comprises the two adjacent towns of *Serravalle* and *Ceneda*. In the Piazza is a Statue of the King, by *Del Favaro*.

In the principal Church at **Serravalle** is a large Virgin and Child, with SS. Andrew and Peter and two Angels, by *Titian*. The old Church of *S. Giovanni* has ancient columns and quaint capitals, spoilt by modernisation, and a Virgin and Child, with four Saints, by *Jacopo da Valenza* (1502).

At **Ceneda** are two paintings by the same master—Virgin and Child with SS. John Bapt. and Biagio, and another with SS. Sebastian and Anthony of Padua. 3rd altar rt., Virgin and Child, with SS. Roch and Sebastian, by *Natalino da Murano*. In the Monte di Pietà is a fine painting by *Previtali*. (For the road hence into the Dolomite country, see *Southern Germany*, Rte. 369.)

46 m. **Sacile** (4600), on the Livenza, retains traces of its former importance, being surrounded by a good wall and ditch; the palace of the Podestà is a considerable building.

54 m. **Pordenone** (7000), is supposed to occupy the site of the *Portus Naonis* of the Romans. It contains large paper-works on the Noncello torrent. Giovanni Antonio Sacchi, called *Pordenone*, was born here in 1483. In the Cathedral is a Holy Family with St. Christopher by him, and other paintings in the Church of *San Marco*. In the sacristy are preserved thirteen

silver-gilt reliquaries, fine specimens of the 11th, 14th, and 16th cents. In the Gothic *Municipio* is a painting of *St. Sebastian, with a bishop and knight, and two angels listening for each other's note, by *Pordenone*. Opposite, a Holy Family with St. Catharine, by *Padovanino*. At **Torre**, 3 m. N., is a *fine painting of the Virgin and Child with SS. Hilary, Paul, John Bapt., and Anthony, by *Pordenone* (1515). Between *Pordenone* and

64 m. **Casarsa** Junct., the Rly. crosses several torrents descending from the Alps. [Rly. S. to *Portogruaro*.] The Choir of the Parish Church at Casarsa is covered with frescoes of the History of the Cross, by *Pordenone*. [At *Spilimbergo*, 12 m. N., are fine paintings of his in the Choir, the best of which are a Conversion of St. Paul and Assumption of the Virgin.]

71 m. **Codroipo** (*quadrivium*, Fr. *carrefour*), takes its name from its situation at the point of intersection of two lines of Roman road. From Codroipo a road runs N. to (12 m.) **San Daniele**, where, in the Church of S. Antonio, are wall paintings by *Martino da Udine*, executed partly in 1498, partly in 1521. (Tramway to *Udine*, p. 344.) 5 m. further is **Osopo**, where is a Virgin enthroned with Saints, and a rich architectural background, by the same painter (1494). Osopo is more conveniently reached from *Gemona* (see below).

The *Tagliamento* is now crossed upon a wooden bridge, nearly two-thirds of a mile long, the bed of the river being here upwards of a mile wide, and a real "Sea of Stones," showing the changeable nature of the river's course.

78 m. **Pasian Schiavonesco**. A little further, on the rt., is

Campo Formio, or more properly *Campo Formido*, where the treaty between General Bonaparte and the Emperor of Austria was signed in October 1797, by which Venice was

so shamefully sacrificed by the French general to Austria—one of the deepest blots in the political history of Napoleon. The mean house in which this disastrous treaty was concluded is still pointed out; the leaden inkstand, from which it was signed, is preserved, as a melancholy record of the Republic's fall, in the Museo Correr at Venice.

85 m. **UDINE** Junct. (24,000), once the capital of Friuli, surrounded by pleasant gardens on the site of its old walls. In the centre is the *Castle*, now used as barracks, built in 1517 by *Giov. Fontana*, on the height chosen by Attila to view the burning of Aquileia. Udine presents many features of resemblance in its buildings to the mother city, to whose rule it was so long subjected: it has its grand square, its *Palazzo Pubblico* (1457)—a fine Gothic building on pointed arches—the two columns, the winged lion of St. Mark, and the campanile with two figures to strike the hours. The *Palazzo Pubblico* has been well restored since a fire in Feb. 1876, and the Municipal Offices are decorated and furnished with taste in the style of the building. The original fresco of the Madonna by *Pordenone*, damaged by the fire, is now concealed by an excellent copy by *Ghedina* of Cortina. The *Cathedral*, modernised, except its *fine W. front and Gothic portal, contains on the l. a painting by *Martino da Udine* (*Pellegrino di San Daniele*), St. Joseph and the Infant Saviour, with the Boy John Bapt. as a pilgrim. Two of the Chapels have paintings by *Tiepolo* (Vault and Crucifixion). Behind the high altar is a sculptured sarcophagus, originally intended for the bodies of SS. Ermanno and Fortunato, patrons of the diocese, containing the body of the Beato Bernardo da S. Ginesio, Patriarch of Aquileia, murdered at Rinchivilla in 1350. The body is richly robed, and among its ornaments are some handsome rings and other jewellery. The sword which killed the Patriarch lies by his side.

In the Sacristy is a good Virgin and

Child with S. Lucia, by *Dom. da Tolmezzo*.

The campanile dates from the 12th cent., and the building presents some beautiful details of pointed brickwork.

The **Baptistery**, just across the road, has a fine Assumption on the ceiling by *Tiepolo*, with an altar-piece of the *Madonna della Purità*, and paintings in chiaroscuro on the walls, by *G. D. Tiepolo*, his son.

In the Church of **S. M. delle Grazie** is a fine Virgin and Child, with SS. Gervasio, Protasio, Sebastian, and Roch, by *Luca Monverde* (1522); and in **San Giorgio** the Patron Saint slaying the dragon, with other subjects, by *Florigerio* of Conegliano (1543), the only known painting by this master, except two unimportant panels at Venice. The latter Church has a good belfry.

In the Bishop's Palace are some interesting paintings on the walls and ceilings by *Tiepolo*, and some restored frescoes by *Giovanni da Udine*.

The **Museo Civico** in the *Palazzo Bertolini* deserves a visit. It contains a fine *Coronation of the Virgin by *Girolamo da Udine*, a few pictures by *Palma Giovane*, *Tiepolo*, and others, a good 15th-cent. relief of the Virgin and Child, and a bust of Fra Paolo Sarpi. There is also a small but interesting Collection of articles in amber, ornaments in gold, jewels, Roman coins from Aquileia, and bronze implements found in the lower plain of Friuli. Steam Tramway N.W. to (16 m.) *San Daniele*, p. 343.

[Branch Rly. E. to *Cividale* (Rte. 85). Rly. N. to *Pontebba*, passing *Gemona*, a walled town with a fine 12th cent. Church. 3 m. S.W. of it lies *Osopo* (see above). The remainder of the line is described in the *Handbook for Southern Germany* (Rte. 306).]

On leaving Udine the Rly. turns N. and ascends the Torre, which it crosses before reaching

90 m. **Buttrio**.

94 m. **S. Giovanni Manzano**, Italian Custom-house.

The Judrio torrent, which forms the frontier, is crossed 2 m. before reaching

98 m. **Cormons**, Austrian Custom-house. The line now runs at the base of the hills, gradually approaching the Isonzo, the ancient *Sontius*, the hypothetical boundary of Italy, which it crosses before reaching

106 m. **Gorizia** or *Görz* (20,000), a modern manufacturing town on the Isonzo (see *Handbook for South Germany*, Rte. 106). The course of the Isonzo is followed to

114 m. **Sagrado**, where the line turns abruptly to the S.

119 m. **Monfalcone**. The Rly. now runs near the Adriatic through *S. Giovanni* on the *Timavo*, the ancient *Timavus*, $\frac{1}{2}$ m. from the coast, the most northern point of the Adriatic. Shortly before arriving at Trieste, the chateau of *Miramar*, formerly the residence of the unfortunate Archduke Maximilian, is seen near the sea on the rt.

[**Aquileja**, 12 m. S.W.W. of Monfalcone (5000), is reached by a ferry across the Isonzo. This was in ancient times one of the most important provincial cities of Rome, and the chief bulwark of Italy towards the N.E. Augustus often resided in it, and its population was then estimated at 100,000. It was taken by Attila in 452, and reduced to ashes by that ferocious barbarian. Its climate is pestilential at certain seasons, from the marshes around. The **Duomo* (1019-42) retains the E. apse and low crypt of that date. The pointed arches of the nave, &c., resting on classic columns and capitals, seem to have been rebuilt in the 14th cent. It was the metropolitan Church of the Patriarch, whose stone throne is still preserved in the apse. Roman remains in the neighbourhood are abundant; a small *Museum* contains inscriptions, coins, and a fragment of a Statue

of Venus. (See *Southern Germany*, Rte. 106.)]

126 m. **Nabresina Junct.** Buffet. Here the Vienna line falls in.

133 m. **Trieste Terminus** (*Handbook for S. Germany*, Rte. 104).

ROUTE 83.

VENICE TO CASARSA, BY PORTOGRUARO.

Miles.	Stations.	Routes.
	Venice	75
6	Mestre	75, 82, 95
16	S. Michele del Quarto	
21	Meolo	
32	Ceggia	
43	Portogruaro . .	85
48	Sesto Cordovado	
52	S. Vito	
56	Casarsa	82

As far as **Mestre** this line coincides with Rte. 82. It then turns N.E., passing numerous unimportant Stations, to **Portogruaro Junct.**, whence a Rly. runs to *Udine*. Here our line turns N. to **San Vito**, where are some good paintings in the principal Church—a large altar-piece by *Fr. Vecellio* (1524), and frescoes of New Testament subjects in the Choir by *Pomponio Amalteo* (1535). The Rly. proceeds to **Casarsa**, which has some wall-paintings in its Cathedral by *Porde none*, well worth notice. From hence a Rly. is in construction to *Gemonà*, passing through *Spilimbergo* and *San Daniele* (Rte. 82).

ROUTE 84.

VERONA TO CHIOGGIA, BY ROVIGO.

Miles.	Stations.	Routes.
	Verona (P. V.) .	53, 75
2	Verona (P. N.)	
7	Dossobuono . . .	103
13	Vigasio	
29	Cerea	57
34	Legnago	57
52	Lendinara	
63	Rovigo	95
79	Adria	
87	Loreo	
94	Cavanella d'Adige	
97	Brondolo	
99	Chioggia	

As far as **Dossobuono Junct.** this Rly. runs S.W. towards *Mantua*. It then turns S. to *Vigasio*, from which Stat. a direct line is in construction to *Bologna*. Hence the direction is nearly due E. to **Cerea Junct.**, on the line between *Mantua* and *Este*, which we follow as far as

34 m. **Legnago Junct.** (Rte. 57). Hence, passing in quick succession a number of unimportant Stations, we reach

63 m. **Rovigo Junct.** (Rte. 95), cross the main line between *Venice* and *Bologna*, and continue E. to

79 m. **Adria**, a small town on the site of a very ancient city, which gave its name to the Adriatic Sea. Here is an interesting Museum of Terra-cotta vases and other antiquities. Beyond

87 m. **Loreo**, the Rly. turns N. to

99 m. **Chioggia** (21,000), a town on an island at the S. extremity of the *Laguna*. It consists of a wide street, extending the whole length of the island, with smaller ones branching off at rt. angles. On the E. side are canals, streets, and alleys filled with boats, masts, nets, and the usual implements of a fishing town. A wide

arm of the Lagoon separates the town from the bank or sandy island which here divides the Lagoon from the open sea. On this island is the small town of *Sotto Marina* (4000), between whose inhab. and those of Chioggia there exist great rivalry and jealousy.

The *Cathedral*, rebuilt after a fire in 1632, has a handsome pulpit, and a 14th cent. tower. The Gothic *Granajo*, or corn-store, resting on 64 pillars (1322), now serves as a fish and vegetable market. At the end of the main street a long low bridge of numerous small arches connects the town with the mainland. The harbour is much frequented, being convenient for the small coasting vessels of the Adriatic. The population is engaged in the coasting trade, in fishing, and in piloting vessels into the harbour of Venice.

Chioggia was founded, like the rest of the islands in this lagoon, by the inhabitants who fled from the neighbouring mainland on the invasion of the barbarians. It was conquered by Venice, and from 1214 to 1797 a Venetian noble always filled the office of podestà. The Genoese got possession of the town after a severe struggle in 1379, but the Venetian nobles and merchants made desperate sacrifices to fit out a fleet, with which they reconquered the place a few months after. The island has a reputation for the beauty of its women, who are said to have furnished the models of the fine figures of the Venetian painters. The people of Chioggia are very proud of their descent: they are remarkable for their attention to dress. The Mantilla and Zendale may still be seen there, and the regular old Italian storyteller heard in the street. Goldoni's account of the inhab. in his day drolly hints their decline in prosperity: "In questo paese si divide tutta la popolazione in due classi: ricchi, e poveri. Quelli che portano una parrucca ed un mantello, sono i ricchi; quelli che non hanno che un berretto, ed un capotto, sono i poveri, e bene spesso questi ultimi hanno quattro volte più danaro degli altri."

At the mouth of the river Brenta is

the village of *Brondolo* (Brentalum), united by a bridge with Chioggia. For the Steamboat Journey to Venice, see Rte. 86.

ROUTE 85.

PORTOGRUARO TO CIVIDALE, BY UDINE.

Miles.	Stations.	Routes.
	Portogruaro . . .	83
9	Latisana	
20	S. Giorgio	
29	S. Maria la Longa	
38	Udine	82
48	Cividale	

The Rly. runs E. to **Latisana**, where it crosses the *Tagliamento*. Several smaller streams are crossed before reaching **S. Giorgio**, whence the direction is due N. as far as **Udine** (Rte. 82), the Junction of the lines for Trieste, Treviso, and Pontebba. Here the train turns E. again, and soon reaches

Cividale, the Roman *Forum Julii*, and ancient seat of the Lombard dukes. Within the Renaissance Cathedral is a curious octagonal *Baptistery*, much restored, but dating from the 8th cent. The Cathedral archives are of the highest interest. The **Tempietto Lombardo*, or Chapel of S. Geltrudis, attached to a Nunnery, is a remarkable building of various dates; and the little Church of *S. M. dei Battuti* contains a good painting by *Martino da Udine* (1529). For full description, see *Handbook for Southern Germany* (Rte. 106).

ROUTE 86.

VENICE TO RAVENNA, BY CHIOGGIA AND COMACCHIO.

Steamer from Venice to Chioggia, several times daily, in 2 hrs.; Rly. thence to (12 m.) Loreo or (20 m.) *Adria* (Rte. 84); canal-boat and carriage onward. This is a difficult route at the best; the road is in places

very indifferent, and the terrible inundations of 1881-2 have not contributed to improve it. Provisions ought to be taken. The journey may be divided into three days, stopping at Chioggia, and Mesola or Ariano. Should the traveller leave the Rly. at Loreo, a boat will take him to (6 m.) *Taglio di Po*, and a carriage thence to (6 m.) *Mesola*. Should he descend at Adria, where better arrangements can be made for the journey, he will drive to (6 m.) *Corbola*, crossing the Po, and row thence to (6 m.) *Ariano* and (6 m.) *Mesola*.

The steamer leaves Venice from the Riva degli Schiavoni, calling at Malamocco and Pelestrina. The excursion as far as Chioggia and back is easily made in a day, and affords a good opportunity of seeing the famous *Murazzi*, or great sea-wall of Venice. The time occupied in rowing the distance in a 6-oared boat is about 6 hours; it would, of course, be much shorter to sail, with a fair wind.

In returning from Chioggia to Venice, in the afternoon, the sunset over the Lagoon, with the Euganean hills and the Veronese mountains in the distance through the golden haze, is very fine.

The steamer proceeds down the Orfano Canal, leaving on the l. the Lunatic Asylum, and the Armenian convent of S. Lazzaro, and on the rt. La Grazia: then entering the canal of S. Spirito, it passes on the l. S. Clemente, where there is an Institution for female lunatics, and S. Spirito, a powder magazine, and on the rt. the quarantine ground of the Lazzaretto di Poveglia. It then runs nearer to the long island of the Lido, which forms a part of the natural breakwater extending nearly 80 m., from the mouth of the Piave to Brondolo, and formed by the deposit brought down by the rivers. The first stopping place is (6 m.) *Malamocco*, a village of 800 inhab. employed in gardening and fishing. *Metamaucum*, the old capital of the district, and seat of a bishopric as far back as the 7th cent. was situated on another island near this, but has been submerged.

Further on is *Forte Alberoni*, which stands at the extremity of the island, and guards the Malamocco entrance on the N., with *Forte S. Pietro* on the S. side at the N. extremity of Pelestrina. Extensive moles, formed with large blocks of stone brought from Istria, are seen on each side of the Malamocco entrance: these have been made of late years in order to increase the scour at the ebbing of the tide, by contracting the width of the channel, and thereby produce a greater depth in the pass; this has succeeded so well that vessels drawing 30 ft. water can now enter the Lagunes through it. The principal dyke of Diga, completed in 1847, is $1\frac{1}{4}$ m. in length, and runs eastward from Forte Alberoni into the sea. The steamer coasts along the island of Pelestrina, 6 m. in length, passing a succession of small towns, but stopping only at (12 m.) *Pelestrina* (7000).

A little N. of this spot begins the line of the *Murazzi*, protecting the long sandy spits that separate the Lagoon from the Adriatic. These great sea-walls consist of an embankment of huge blocks of Istrian stone, rising 15 ft. above high water, presenting an inclined face towards the sea, in the form of stairs. Their entire length, including those on the island of Sotto Marina, where they can be seen, is $3\frac{1}{4}$ m.; they were commenced in 1741, and completed in 1782; the slope towards the sea is as 1 to 4; the width of this pyramidal structure at its base, on the level of the sea, is 45 ft.

At the S. end of the Isola di Pelestrina are forts, protecting the entrance to the Porto di Chioggia from the sea.

Chioggia or *Chiozza* is described in Rte. 84. In the following sketch of the journey onward, it is assumed that the traveller does not avail himself of the Rly., but trusts to the boats and carriages of the country. Leaving the town, we proceed to (2 m.) *Brondolo*, on the Brenta, and thence by the Canale di Valle, which connects the latter river and the Adige,

to (5 m.) **Cavanella dell' Adige** (Stat.) ascend the Adige W. for 2 m., and then turn S. along the Canale di Loreo to (10 m.) **Loreo** (Stat.), where the Rly. crosses the canal. Thence to (13 m.) **Cavanella di Po**, on the l. bank of the Po Grande, or della Maestra. The other branch farther S. is the Po di Goro, and between the point of bifurcation at the Punta di Sta. Maria and the sea these two arms of the river enclose the *Isola d'Ariano*, frequently subject to the destructive inundations of both its branches. On the northern shore of this island is (16 m.) **Taglio del Po**, where the traveller should leave his boat and take a carriage to (22 m.) **Mesola** (2000), on the rt. bank of the *Po di Goro*. Here a country carriage, quite good enough for the roads, may be hired for the next day's journey. Mesola appears to have been considered important as a frontier town, since it is recorded that it has been twice purchased of the House of Austria by the Church—by Pius VI., for a million of scudi, and by Leo XII., in 1822, for 467,000. The expense of keeping up the embankments of the canals and rivers in this part of Italy, which are admirably constructed and managed, is said to have made the acquisition an onerous one to the Papal Government. The interesting *Church*, erected in 1071, was once attached to a rich Benedictine abbey. The pavement of *opus Alexandrinum* is worth attention. The spaces over the columns and the apse, formerly covered with mosaics, were subsequently painted by a certain Chegus, who has left his name on them. In the Refectory, now the property of Count Guiccioli, are three good subjects—the best, our Lord giving His benediction, between a group of saints—probably by *Pietro da Rimini*.

Leaving Mesola, the road proceeds along the flat sandy tract to

30 m. **Pomposa**, formerly an island, but now nearly 10 miles from the sea, a most interesting place, well worth a visit. The *Benedictine Abbey*, one of

the earliest in Europe, was founded in the 6th century. In the Refectory is a Last Supper of the School of *Giotto*. Guido d'Arezzo, inventor of the musical scale, was a monk in this abbey. The *Church has a W. front ornamented with marbles, and a nave and aisles with 18 arches, supported on marble columns with rich capitals. The frescoes in the choir deserve attention. In the Alexandrine pavement is the stone of dedication, bearing date 7th March, 1026. The campanile (165 ft.), built in 1063 by Azzo, has 9 stories, surmounted by a conical roof. Before the sea receded so far it was a landmark for mariners.

A mile beyond Pomposa, the Volano is crossed by ferry, and the road passes over a sandy district to the

42 m. **Porto di Magnavacca**. 3 m. W. lies **Comacchio** (8300).

The Lagunes of Comacchio, similar to those of Venice in their mode of formation, occupy an area of 106 sq. m., between the Po di Volano on the N. and the Po Primaro or Reno on the S., separated from the sea by a long sandy spit which has only one communication with it by the cut of Magnavacca. These Lagunes have from time immemorial been noted for their fisheries, consisting chiefly of eels and grey mullet: by means of a most ingenious system, the rivers which encircle them at a certain period of the year are allowed to flow in, and thus to introduce the young fry which ascend these streams from the sea; the fish are allowed to increase in size, and all exit is prevented by nets and sluices. The fishery employs nearly 8000 persons, and produces about 800,000 francs (32,000*l.*) annually. The fish is cured on the spot, and exported to every part of Italy. The contrivances for enticing the young fish, and for retaining the old returning to the sea, which are very ingenious, have been described by Tasso and Ariosto.

The town of Comacchio was formerly fortified, and occupied, in virtue of a stipulation in the Treaty of Vienna, by an Austrian force; but the

defences were destroyed in 1848. It stands on an elongated island, having the Convent of the Cappuccini at one end, and the remains of the Citadel at the other. The depth of the Laguna varies from 3 to 6 ft.

About 7 m. S. of Magnavacca the road crosses the *Reno* at *Il Passo*, the supposed *Spineticum Ostium* of the ancients, leaving on the l. the almost abandoned town of Primaro and its small port, formerly defended by the Torre Gregoriana.

1½ m. further the *Lamone* is crossed, and we soon enter the northern extremity of the *Pineta*, many of whose finest trees were almost destroyed by the severe winter of 1880. The road traverses this tempest-stricken forest, and near the tomb of Theodoric, by the Porta Serrata, we enter

60 m. **Ravenna** (Rte. 97).

In the reverse direction this journey has been thus described:

"On leaving Ravenna, the road passes by the tomb of Theodoric, and soon after enters the *Pineta*. The deep silence of the forest is unbroken by the noise of the carriage, which passes over the green turf, scarcely marked by any track; and the traveller soon feels that without the aid of a guide, or the instinct of the North American, his path would be lost.

"18 m. **Magnavacca**. We changed horses and carriage at this place, by which we neither improved our vehicle nor the quality of the horses. The conveyance to which we were now transferred was somewhat ruder in construction than a tax-cart. We were given to understand that next day we should obtain a better carriage at

"38 m. **Mesola**, which we reached at sunset. Mesola consists of a large building, the residence of the governor, apparently constructed so as to be turned into a fort if necessary, and a few straggling houses, all lying below the level of the river, which is here magnificently embanked. During

this day's journey we crossed five streams by means of ferry-boats; but the steepness of their banks, and the bad arrangements of the boats, convinced us that no English carriage could be safely transported without improved means. We started from Mesola the next morning at daybreak, and drove along the S. bank of the Po di Goro, or Po Piccolo, to the point opposite Vicolo, where we found numerous boatmen, and soon made an arrangement for our conveyance to Chioggia. We were now dragged in a canal-boat, by two men, up the Po to (40 m.) *Sta. Maria in Ponto*, without landing at Ariano. Before arriving at Sta. Maria we left the boat in order to avoid the tiresome navigation round the western point of the island. We reached Sta. Maria in this way, after a walk of a mile, while the boat did not arrive for 3 hours. The effects of the floods on this island of Ariano were still visible in the broken banks, and in the vast masses of shingle thrown up on various parts of the surface. The inhabitants were unable to leave their houses for 15 days during the great flood of November, 1839. On the arrival of our boat we proceeded on our voyage, passing through numerous canals, and seldom encountering a lock, in consequence of the level character of the country. We crossed the Po della Maestra, the Adige, and the Brenta, during the day; but the only towns we passed were (46 m.) *Cavanella di Po* and (49 m.) *Loreo*. We arrived at Chioggia at 8 in the evening, and our route altogether, in spite of the drawbacks mentioned, was far from being uninteresting; the swamps, canals, and rivers were so unlike anything we had seen before, that we were amused by the novelty of the scene; the time passed away pleasantly under the awning of the boat, or in walking along the banks of the canals, which the slow movement of our boat permitted; we were struck by the simple manners of the peasantry, and still more by the extreme beauty of the women; we were not annoyed by beggars; we enjoyed a freedom unknown to travellers in a

diligence; and at the close of our journey we almost regretted that it was the only one, and the last of the kind,"—*Dr. Fraser*.

ROUTE 87.

TRENT TO BASSANO, BY THE VAL
SUGANA.—CARRIAGE-ROAD.

60 m.—Dil. daily in 11 hrs.

The scenery is far superior to that between Trent and Verona. The *Val Sugana* is highly picturesque, the Gorge of the *Cismone* very striking, and the spurs of the hills beyond Bassano offer charming views over the great Venetian plain.

The improved road, soon after leaving Trent (685 ft.), enters the gorge of the *Fersina*, and is cut through the rock by an easy gradual ascent to

7 m. **Pergine** (1580 ft.)—a pretty town of 4470 inhab., with a *Castle* of the Bishops of Trent on a rock of slate, on the l. bank of the *Fersina*. It stands in the midst of charming scenery near the watershed between the *Adige* and the *Brenta*. Beyond it the river *Brenta* takes its rise in the two small picturesque lakes of *Caldonazzo* and *Levico*, on the rt. of the road. The upper part of the valley through which it flows, and our road descends, is called *Val Sugana*, and it presents features of extreme interest. The post-road between *Pergine* and *Levico*, being carried through a defile flanked by heights which conceal all view, will convey but a very limited notion of the beauties which surround the cradle of the *Brenta*. [From *Pergine* a road strikes S. by *Sta. Catarina*, along the W. margin of the Lake of *Caldonazzo*, through the extensive chestnut-woods of *Castegne*, which overshadow it, and through *Calcerancia*, to the village of *Caldonazzo* at the lower end of the lake. Here it turns N.E., and falls into the post-road at *Levico*.] The main road descends to skirt the margin of the

little *Lago di¹ Levico*, separated from the Lake of *Caldonazzo* by a low ridge, along which ran formerly the Roman road between Trent and Treviso.

14 m. **Levico** (3670), with mineral springs, recommended for rheumatism, liver complaints, and consumptive disorders. A large *Bath-house* affords accommodation for 300 persons. The country in the immediate vicinity is bleak and tree-less, but the excursions around are numerous and beautiful.

S.W. a good road leads to (3 m.) *Caldonazzo*, and follows the *Val Centa* S. to (8 m.) **Lavarone** (3375 ft.), beautifully situated near the little Lake of the same name. Footpath thence S.W.W. through park-like scenery in 2 hrs. to *Folgaria*, and (2 hrs.) *Serrada*. 3 hrs. W. of *Lavarone* is *Vezena*, reached by way of the little Lake of *Laghetto*, and the Inn at *Monterovere* (4265 ft.). From *Vezena* the high road may be regained by the *Val di Sella*, where is an Establishment of Baths.

At *Levico* the high road turns N.E.E. to

18 m. **Masi**, a pleasantly situated village, where the fine Dolomite peaks of the *Cima Dodici* (7660 ft.) begin to show themselves to the S. 2 m. further, to the l. of the road, rises *Roncegno* (1760 ft.) with a much-frequented establishment of springs and mud-baths.

21 m. **Borgo di Val Sugana** (1475 ft.), the principal place in the valley, has 3900 inhab., most of whom are occupied and enriched by the culture of silk. It is somewhat compressed within the neighbouring heights, and occupies the site of *Burgum Ausugii*, a military station on the great road made by the Romans to connect the shores of the Adriatic with the colony of *Tridentum*. Among the castles with which this part of the valley abounds, that of *Borgo*, which belonged to the Counts of *Telvana*, is the most conspicuous. From *Borgo* the traveller may proceed through

Castelnuovo into the Val Tesino. The road quits the Bassano route at Castelnuovo, turns N.E., passes by *Strigno* and *Bieno*, crosses a low col, and descends to *Pieve di Tesino*.

31 m. **Grigno**, on the boundary of Tyrol, and in the province of Venice. Near this the Vale of Tesino opens out from the N. It is inhabited by a race who follow the profession of pedlars and printsellers, and wander all over the world with rude pictures of saints, &c., for sale. This trade began in the middle of the 17th cent.; and though it has now much fallen off, the inhabitants of this obscure valley still maintain agents in some of the principal cities of Europe and America. The family of Artaria come from hence. The children of the valley never fail to return with the earnings of years of toil, to spend them and end their days by the banks of the Tesino. The Brenta, which has hitherto flowed E., now turns S. through a rocky gorge, in the midst of which is

35 m. **Tezze**, with the Austrian Custom House.

40 m. **Primolano**. Napoleon here surprised and defeated the Austrian vanguard in the memorable campaign of 1796. Primolano, as well as Borgo and Levico, were also the scenes of engagements between General Medici's division of the regular Italian army and the Austrians in July, 1866. There is an excellent carriage-road to (12 m.) *Feltre*. (Excursion to Primiero and Agordo, see Rte. 365, *Handbook for S. Germany*.)

[From Primolano, or Borgo, or, better still, from Pedescala or Valstagna, an excursion may be made S. of our road to the *Sette Comuni* (Rte. 76).]

Between Primolano and Cismone the Brenta traverses the magnificent *defile of *Covelo* (Kofel), and the road is carried through it at a considerable height above the river, with precipices above and below. Where the rocks are highest and wildest a singular fortress-cave once existed in the face of

the cliff, 100 ft. above the road. It was capable of containing a garrison of 500 men, and its guns completely commanded the passage. Maximilian took it from the Venetians in 1509, and it was thenceforth held by Austria, though within the territory of Venice. It completely commanded the passage valley: it had no visible approach from above or below, and was supplied with water from a spring within the cave. Its powder magazine was cut out of the rock.

At **Cismone**, where the torrent Cismone enters the Brenta, Napoleon halted the night before he routed the Austrians at Bassano in 1796, and was glad to content himself with half a private soldier's ration of bread for supper.

47 m. **Valstagna**, on the W. bank of the Brenta, is famous for its manufacture of broad-brimmed hats. It is placed at the opening of a deep ravine which penetrates into the *Sette Comuni*, and offers the easiest access from the valley of the Brenta, by which the principal traffic is carried on with Bassano. A stone bridge over the Brenta leads to the hamlet of *Olivero*, with a large paper manufactory. No traveller should pass this picturesque spot without seeing the magnificent natural cavern in the Dolomitic limestone, which here forms a vertical wall towards the valley of the Brenta, and from which issues a considerable stream or river of most limpid water, evidently one of the principal subterranean drains of the superjacent table-land of the *Sette Comuni*. It may be explored by torchlight in an hour. The stalactites are fine, and the whole scene very striking. [There is a road to *Bassano* by the rt. bank of the Brenta.] The valley opens at

52 m. **Solagna**, beyond which a view is soon obtained of the broad and fertile plain, in the midst of which lies

60 m. **Bassano** (Rte. 79).

PART V.

EMILIA.

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ROUTES.

ROUTE 95.

VENICE TO BOLOGNA, BY PADUA,
ROVIGO, AND FERRARA.

Miles.	Stations.	Routes.
	Venice	75
	Mestre	75, 82, 83
23	Padua	75, 79
29	Abano	
31	Montegrotto	
34	Battaglia	
38	Monselice	57
46	Stanghella	
51	Rovigo	84
56	Arquà	

Miles.	Stations.	Routes.
60	Polesella	
67	S. Maria Maddalena	
68	Ponte-lago-seuro	
71	Ferrara	96, 97
78	Poggio Renatico	
81	Galliera	
85	S. Pietro in Casale	
88	S. Giorgio di Piano	
96	Corticella	
100	Bologna	
	98, 101, 102, 107, 111	

Venice and the Rly. as far as
23 m. *Padua* Junct. are described
in Rte. 75.

On leaving Padua the Rly. makes a wide curve to the S., leaving on the rt. the lines to Bassano and Vicenza, and affording on the left a good view of the domes of Sta. Giustina, the minarets of S. Antonio, the double-topped tower of the Observatory, and the lofty roof of the Palazzo della Ragione. Crossing the Canal, and bisecting the plain, the Rly. approaches the northern extremity of the Euganean hills, near which is situated

29 m. **Abano**, much frequented by Italians during the bathing season (June, July, and August), with a well-appointed Stabilimento. Its baths have retained their celebrity from the time of the Romans, and under the name of *Fons Aponus*, the place is repeatedly mentioned by classical authors; medals and other remains of antiquity have been found here in abundance: the place is also remarkable as the birth-place of Livy, of Valerius Flaccus, and of Pietro d' Abano, in whom the Paduans take almost equal pride.

"From a sort of natural tumulus, about 15 ft. high, and above 100 in circumference, burst two or three copious streams of hot water, varying from 77° to 185° Fahr.: they contain a minute portion of muriates of soda, lime, and magnesia, and sulphate of lime; the gaseous emanations with which they are accompanied consisting of azote and carbonic acid. A part serves to fill the baths and pits for heating the muds; a part loses itself in cuts and wet ditches, amidst the meadows; and a part turns the wheel of a mill, which whirls amidst volumes of smoke.

"The meadows, which are of surprising fertility, extend about 2 m. to an insulated hill, entirely covered with trees, brushwood, and vines; from the foot of this issue smoking streams, and a little farther is another single hill, from whose roots issue hot mineral waters. The structure of the hills, and their character and position, show evidently that they are

N. Italy.

outliers of the volcanic group of the Euganeans.

"There are other springs of the same nature, and having all of them more or less medicinal virtues; which procured apparently for this place the ancient name of *Aponon*, derived from α , privative, and $\pi\omega\nu\sigma$, pain.

"It is celebrated for its *Muds*, which are taken out of its hot basins, and applied either generally or partially, as the case of the patient may demand. These are thrown by after having been used, and at the conclusion of the season, returned to the hot fountain, where they are left till the ensuing spring, that they may impregnate themselves anew with the mineral virtues which these are supposed to contain. The muds are, on being taken out, intensely hot, and must be kneaded and stirred some time before they can be borne. When applied—an operation which very much resembles taking a cast—they retain their heat without much sensible diminution for three-quarters of an hour, having the effect of a slight *rubefacient* on the affected part, and producing a profuse perspiration from the whole body. Heat is considered as so essentially seconding their operations, that this watering-place, or rather mudding-place, is usually nearly deserted by the end of August; though there are some who continue to wallow on through the whole of September.

"The baths, though sometimes considered as a remedy in themselves, are most generally held to be mere auxiliaries to the muds, and usually but serve as a prologue and interlude to the dirty performance which forms the subject of the preceding paragraph, they being supposed to open the pores and dispose the skin to greater susceptibility."—*Rose's Italy.*

The thermal springs in this district are very numerous. Besides those at Abano, there are others at *Ceneda*, *Monte Gottardo*, *Sant' Elena*, *San Pietro Montagnone*, *Monte Grotto*, *San Bartolommeo*, *Monte Ortone*, and *San Daniele in Monte*.

The Rly. runs at the foot of well-wooded and extremely picturesque hills to

3 m. **Montegrotto**, where there are several hot, gaseous emanations, and a bath-house. Beyond a tunnel through a spur of the Euganeans, is seen on the l. the **Castle of Cattajo**, bequeathed by Marchese Obizzo (a Venetian nobleman), to the Duke of Modena. The old part of the castle, built in 1550, contains some frescoes by *Gian Battista Zelotti*, a friend of Paolo Veronese. The Archeological Collection is full of interest, and there are specimens of old armour and war-like weapons, early Christian inscriptions, Etruscan, Greek, Egyptian, and Roman sculptures, and other curious antiques and relics.

34 m. **Battaglia**, situated in an amphitheatre of hills, at some distance from the village. Here are some thermal springs, much frequented in July and August. The *Stabilimento di Sta. Elena* lies in the beautiful park of the Wimpffen château, which is conspicuous on a terraced knoll close to the line. The treatment pursued is similar to that at Abano; but the place is quieter. Opposite, on the top of a hill, stands the picturesque Castle of *Monticelli*.

[About 2 m. E. is *Carrara di S. Stefano*, once celebrated for its Benedictine Monastery founded in 1027. Several of the Carrara family were buried here. Marsilio (1330) has a marble monument, with reliefs of the Virgin, SS. Antony and Benedict. On a pilaster by the S. wall is an inscription in Lombard characters relative to the death of Ubertino Carrara in 1365, in which the family is designated by the name of *Papafava*, lords of Carrara and Padua. The bell-tower bears the date of 1293. The fine old monastery was suppressed in 1777, and sold by the Venetian Government to the Erizzo family.]

38 m. **Monselice** Junct. (8000), in a depression between two peaks, is sur-

mounted by a *Rocco*, or Castle of the 13th cent., even more feudal in aspect than Este. It has long ranges of curtain walls with *stepped* battlements, studded with bold square crenellated towers. They ascend and descend the hill-sides, intermingled with rich vegetation. Monselice was a place of importance in the middle ages: in the 10th cent. it became a feudal possession of the House of Este, even before they had acquired the town whose name they subsequently adopted (1165). The hill of the *Rocco*, from which the town derives its name—mountain of silex—is formed of *trachyte*, known by the local designation of *masegna*, which is extensively quarried for building purposes. The Palace on the hill belongs to the Duodo family. The Church, with its seven detached chapels, in imitation of the seven basilicas of Rome, was designed by *Scamozzi*. In the Villa Cromer is preserved one of *Canova's* earliest works (1778), a statue of *Æsculapius*. All the country is exceedingly rich, but intersected by muddy canals. Rly. W. to *Este* (Rte. 57).

EXCURSION TO ARQUÀ.

[3 m. S.W. is **Arquà del Monte** (Carrriage there and back, 10 fr.), reached by a picturesque road at the foot of the hills. The return may be varied by joining the Rly. at Este, or *vice versâ*. Arquà is beautifully situated amongst the Euganean hills; here *Petrarch* lived and died (1304–74). The house shown as his habitation in the upper part of the town has wall-paintings of subjects taken from his poems (16th cent.), but is much altered (Custode, 50 c.). Here is *Petrarch's* chair; and *Petrarch's* pretended cat, or *miccia*, as he used to call her (and as all cats are still called in Italy), is here stuffed in a small niche. The tomb of the Laureate, of the same form as *Antenor's* at Padua, stands on four stumpy pillars in the churchyard. It is of red Verona marble, and was raised by *Francesco di Brossano*,

husband of Francesca, one of the illegitimate children of the poet. The inscription is by Petrarch himself. Above is a bronze bust, placed there in 1677. Byron has sketched this sepulchre in a well-known passage of 'Child Harold,'—

There is a tomb in Arquà, &c.

The *Pozzo di Petrarca*, a walled cistern, is said to have been built at his expense for the use of the town. Near Arquà is a spring of strongly sulphureous water. Very good figs and white wine are grown here.

46 m. **Stanghella**, where we cross the *Canale Gorzone*, which flows into the sea near Chioggia. 2 m. further we reach the Adige, in crossing which there is a good view over the plain of Rovigo, the river being here at a higher level than that town. The circular fort on the left was erected by the Austrians. The country is flat and marshy, but luxuriant in vegetation.

51 m. **ROVIGO** Junct. (11,000), an active and cheerful city, the seat of the Bishop of *Adria*. The **Duomo** is a plain building, with some good columns of *Serravezza* and local conchylious marbles. In the *Piazza Maggiore* is a Column on which once stood the Lion of St. Mark and a marble pedestal for the gonfalone of the Republic. The **Chapel of the Madonna**, a circular edifice at the extremity of the city, contains a host of votive offerings and paintings, the latter principally by inferior artists of the Venetian school. At the Town Hall is the ***Galleria Municipale**, which contains several paintings of interest, mostly Venetian.

Badile (Antonio): Adoration of the Magi, small and crowded.

Bellini (Giov.): Virgin and Child, in a green tunic.—Marriage of St. Catharine, who wears wreaths of pearl and leaves.

Bellini (Gentile): Virgin and Child (1483).

Cima (attributed): Virgin and Child, with two rabbits.

Dosso Dossi: SS. Lucia and Agata.—SS. Benedict and Bartholomew—large full-length figures, finely coloured.

Garofalo: Virgin and Child, with SS. Jerome, Andrew, Paul, Benedict, and Peter.

Giorgione: *Portrait.

Girolamo da Santa Croce: Virgin and Child, with SS. John Bapt., Francis, Joseph, and Sebastian (small and minute).

Holbein: Portrait of Ferdinand I.

Licinio (Bernardino): SS. Margaret, Lucia, and Catharine. The flock of sheep in the background has probably misled the compiler of the Catalogue, who calls the sitting figure St. Agnes.

Marco Belli: Circumcision, copied from *Giov. Bellini*.

Palma Vecchio: *Virgin and Child, with SS. Helen and Jerome.—Virgin and Child, with SS. John Bapt. and Roch.

Panetti: Pietà.

Pedrini: Ecce Homo.

Polidoro: Marriage of St. Catharine.

Schiavone: Apollo and Daphne.

Spagna: Virgin and Child (small).

Titian: SS. Nicholas, Paul, Francis, and Cecilia.—Virgin and Child—good copy (original at Vienna).

In the passage are three oval tables of handsome *lumachella* marble. The **Library**, which contains 70,000 vols., has a painting of S. Lucia, by *Quiricio da Murano* (1460), and a few portraits.

In the W. part of the town are two 10th-cent. square towers, both out of the perpendicular. [Rly. W. to *Legnago*, E. to *Chioggia*.]

The main line traverses a marshy tract to

56 m. **Arquà**, beyond which it crosses the *Canale Bianco*.

60 m. **Polesella**. The town extends for a considerable distance along the N. bank of the Po, which here forms the boundary between Venetia and Romagna.

67 m. **S. M. Maddalena**, on the N. bank of the Po, which is crossed by a long iron bridge to

68 m. **Ponte Lago Scuro**, a place of considerable commercial activity, as the principal port on the lower Po.

71 m. **FERRARA** (29,000), the capital of a province, in a fertile but unhealthy plain, at a level of only $6\frac{1}{2}$ ft. above the sea, and at a short distance from the Po, whose bed is on a level with the tops of the houses. This city, the *Forum Alieni* of Tacitus, and once the residence of a court celebrated throughout Europe, still retains many traces of its ancient grandeur. There are broad and ample streets, but grass grows on the pavement; the Palaces are falling into decay; and the walls, 7 m. in circuit, which once contained nearly 100,000 inhab. now enclose vast areas of kitchen garden and deserted sites. The population is collected together in the centre of the city, and thinly scattered over the remaining portion. The Jews are an opulent body, and number about 3000. In spite of their deserted appearance, the broad and handsome streets are imposing; the Corso di Po, by which the city is entered from the Rly. Stat. with its prolongation the Corso di Porta Mare, is 1 m. in length.

The modern city is supposed to have been founded in the 5th cent., when the invasion of the Huns and the destruction of Aquileia drove the inhabitants into the marshes for security. Its walls were built in the 6th cent. by the exarchs of Ravenna, and it was raised to the rank of a city in 661, when the bishopric of Vigovenza was transferred to it; its archbishopric was founded by Clement XII. in 1735. But the chief interest of Ferrara arises from its connection with

the HOUSE OF ESTE. As far back as the 10th cent. we find this family connected with Ferrara; first as supreme magistrates, and afterwards as hereditary princes (1240), acknowledging generally the suzerainty of the Pope, though sometimes asserting their independence. Ferrara remained under their sway until the extinction of the legitimate branch in 1597, in the person of Alfonso II.; and in the following year it was annexed to the States of the Church by Clement VIII., on the pretext that Cesare d'Este, the representative of the family by a collateral line, was disqualified by illegitimacy. During the 16th cent. the Court of Ferrara was unsurpassed by any in Europe for its refinement and intelligence; its University was renowned throughout Christendom, and so many English students were collected within its walls as to form a distinct nation in that learned body. But there are greater names associated with the history of Ferrara at this period than those of its princely sovereigns. "Melancholy as the city looks now, every lover of Italian poetry," says Forsyth, "must view with affection the retreat of an Ariosto, a Tasso, a Guarini. Such is the ascent of wealth over genius, that one or two princes could create an Athens in the midst of this Bæotia. The little courts of Ferrara and Urbino seemed to emulate those of Alexandria and Pergamos, contending for pre-eminence only in literature and elegance."

In addition to the ancient brilliancy of its court, Ferrara offers no inconsiderable interest to the English traveller for the impulse which it gave to the Reformation, and for the asylum given to Calvin and to Marot by Duchess Renée, the high-minded daughter of Louis XII., and wife of Ercole II. She afforded protection to numerous friends of the Reformed Faith who fled from other parts of Italy, and even from countries beyond the Alps. That accomplished princess had become acquainted with the doctrines of the Reformers previous to her departure from France in 1527, by means of some of those learned persons who frequented the court of Margaret, Queen of Navarre. "She extended her protection and hospitality to many of her own countrymen, whom the violence of persecution had driven out of France. Mad. de Soubise, the governess of the duchess, resided at the court of Ferrara, along with her son,



REFERENCES TO PLAN.

1 C 3	Duomo.	9 C 3	S. Francesco.	17 C 3	Hospital and Prison of Tasso and Pal. Roverella.
2 D 4	S. Andrea.	10 C 3	Il Gesù.	18 B 2	House of Ariosto.
3 B 2	S. Benedetto.	11 D 3	S. Maria in vado.	19 C 3	Post Office.
4 B 2	Cappuccini.	12 C 2	S. Paolo.	20 C 3	Theatre.
5 D 3	Corpus Domini.	13 C 3	Castello.	21 C 3	Seminario.
6 B 3	S. Cristoforo.	14 B 3	Pinacoteca and Ateneo.	HOTELS.	
7 C 2	S. Domenico.	15 C 3	University.	a C 3	Stella d'Oro.
8 C 3	S. Gaetano (Testini)	16 C 2	Accademia Ariosteica.	b C 3	Europa.

London; John Murray, Albemarle Street.

Jean de Parthenay, sieur de Soubise, afterwards a principal leader of the Protestant party in France. In 1534 the French poet, Clement Marot, fled from his native country, in consequence of persecution; and, after residing for a short time at the court of the Queen of Navarre, in Bearn, came to Ferrara. He was recommended by Madame de Soubise to the duchess, who made him her secretary. About the same time the reformer John Calvin visited Ferrara, where he spent some months under the assumed name of Charles Heppesville. He received the most distinguished attention from the duchess, who was confirmed in the Protestant faith by his instructions." Among the other learned personages assembled here at this time was Fulvio Peregrino Morata, who had been tutor to the two younger brothers of the duke, and who became still more celebrated as the father of Olympia Morata, the most enlightened female of her age; who first "acquired during her residence in the Ducal Palace that knowledge of the Gospel which supported her mind under the privations and hardships which she afterwards had to endure."

Under the sway of the house of Este, Ferrara was one of the great commercial cities of Italy. Its trade began to decline in the 16th cent., and, although it has been much reduced even since that period, the city still carries on a considerable traffic in agricultural produce. A great deal of business was formerly done here in hemp, of which large quantities found its way into the English dockyards, the Ferrara growth being considered the best for cordage.

Ferrara had its SCHOOL OF PAINTERS, but none of them rose to the first rank, and their leaders were influenced in turn by the Schools of Padua, Bologna, and Venice. Examples of all the chief painters will be seen in the Churches and Pinacoteca, unhappily in many cases over-restored. *Cosimo Tura*, the Mantegna of Ferrara (1418-1481).—*Lorenzo Costa* (fl. 1474).—*Dosso Dossi* (1474-1559).—B. Benvenuto, surnamed *Ortolano* (1467-1525).—Benvenuto Tisio, called *Garofalo* (1481-1559), who worked for some years under Raphael. *Lodovico Mazzolini*, pupil of Lor. Costa (1530).—*Girolamo da Carpi*, pupil

of Garofalo (1501-1556).—*Bastianino* ("a weak imitator of Michel Angelo," *Cic.*) (1532-1585).—Giuseppe Mazzuoli, called *Bastaruolo* (1589).—*Scarsellino* (1551-1621).—*Carlo Bononi*, pupil of Bastaruolo, and an imitator of the Caracci (1632).

Principal Sights in topographical order. [The traveller from Padua to Ravenna by the mid-day train must wait 1½ hr. at Ferrara, and may easily drive to the Castle and Cathedral—the two most important objects.]

*Castle; *Cathedral; Seminary; S. Paolo; *Library; S. M. in Vado; *Palazzo Schifanoia; S. Francesco; Prison of Tasso; *Picture Gallery; S. Cristoforo; House of Ariosto; S. Benedetto; S. M. della Rosa.

CHURCHES.

The *Cathedral was consecrated in 1136; its highly interesting Gothic exterior, with few exceptions, belongs to that period, but the interior has been spoiled by modern renovations. The *beautiful W. front is divided by buttresses capped with turrets into three equal portions, each subdivided into a triplet, with two exquisite arcades one above the other, a small wheel window, and a third arcade beneath the eaves of the low-pitched gable. There is no finer work of the kind in Italy. The porch is composed of a semicircular arch supported by columns, which rest upon curious figures on red marble lions; the side doors have also semicircular arches. The rude reliefs with which this part is covered are in a good state of preservation; they represent the Last Judgment, various events in the Life of Christ, the Seven Mortal Sins, and numerous sacred, profane, and grotesque emblems. Over the S. door is a colossal marble bust of Donna Ferrara, sister of the founder, and on the same side a statue of Alberto d'Este, in the pilgrim's dress, in which he returned

from Rome in 1390, laden with bulls and indulgences. Over the central door is a relief of St. George and the Dragon, and higher up the long-venerated miraculous statue of the Virgin, attributed to *Niccolò da Pisa*.

The double arcade is continued round the flanks of the edifice. At the S.E. extremity is the huge but unfinished *Campanile*, in four tiers of high round arches, built of Verona marble, in the time of Duke Ercole II.

The interior is in the form of a Greek cross. The semicircular choir was first added in 1499, by Rosette, a native architect, known as one of the earliest restorers of Italian architecture; the portion beyond the transept dates from 1637, and the remainder from 1712 to 1735. In the 3rd chapel rt. is *Garofalo's* picture of the Virgin and Child in the clouds, with two female saints below. In the 4th chapel rt. are works in distemper by *Cosimo Tura*, Martyrdoms of saints, boldly painted in a large style. In the transept are excellent coloured sculptures of Christ and the Apostles—half-lengths in niches, by *Alfonso Lombardo*; and bronze statues of the Crucifixion, the Virgin, St. John, and St. George, by *Niccolò Baroncelli*, much admired by Donatello. On the vault of the choir is the *Last Judgment, by *Bastianino*, one of the favourite pupils and the best copyist of Michel Angelo. Lanzi says that it occupied 3 years in painting. Like Dante and Michel Angelo, Bastianino availed himself of the opportunity to put his friends among the elect and his enemies among the damned; the picture consequently contains numerous portraits of both. Among the latter is pointed out the young woman who refused his hand, while the one whom he married is placed among the blessed, and is seen maliciously gazing at her early rival. It is much to be regretted that recent attempts to restore this fine work have injured the effect of the original colouring. The Annunciation on the rt. and the St. George on the l., are

by *Cosimo Tura*, the painter of the 23 choir-books presented by Bishop Bartolommeo della Rovere. Over the 6th altar on the l. is a *Coronation of the Virgin with ten Saints and an Innocent, by *Francia*, a beautiful work. In the 3rd chapel on the l., Madonna with SS. Paul, Giustina, Catharine, and another Saint, by *Garofalo* (1524). To the l. and rt. of the entrance door are large frescoes of SS. Peter and Paul, by *Garofalo*. In a room near the Sacristy, Annunciation by *Garofalo*, Virgin and Child by his master, *Panetti*, and a Statue by *Jacopo della Quercia*. On the wall of the choir is the sepulchral memorial of Pope Urban III., who died of grief here in 1187, on hearing of the reverses of the second crusade, previous to the fall of Jerusalem.

S. of the cathedral is the **Palazzo della Ragione**, with an old arcade in the Pointed style.

San Benedetto (3, B. 2). The most remarkable paintings are Christ on the Cross, with St. John and other saints, by *Dosso Dossi*; the Martyrdom of St. Catharine, by *Scarsellino*, one of his finest works; a Circumcision, in the rt. transept, by *Luca Longhi* of Ravenna; and an Assumption of the Virgin, in the l., by *Scarsellino*. The monument of Ariosto, removed to the library, stood in the chapel on the rt. of the choir, where is a representation of it in painting. The Convent has been turned into Barracks. On the ceiling of an Office, formerly the vestibule of the refectory, is a painting of Paradise, with a choir of angels, by pupils of *Dosso Dossi*.

S. Cristoforo (6, B. 3), whose fine architecture is attributed to *Sansovino*, is decorated with sculptures by that celebrated artist. The twelve chapels are remarkable for as many paintings of the Mysteries by *Niccolò Rosselli*. The adjoining **Campo Santo** occupies the gardens and cloisters of the Certosa. The cloisters are covered with sepulchral monuments, and the cells

of the monks converted into mortuary chapels. Among the tombs are those of Borso d'Este, first Duke of Ferrara, founder of the monastery; Duke Venanziano Varano and his wife, by *Rinaldini*; Lilio Giraldi, the mythologist, by *Lombardi*, removed from the cathedral; the wife of Count Leopoldo Cicognara; and Bernardino Barbulejo, or Barbojo, said to have been the preceptor of Ariosto. Here also may be seen the bust of Cicognara, *Canova's* last work: the tomb of Count Mosti, by *Tadolini*; that of Count Costabile by *Tenerani*, and the monument of Garofalo, containing his ashes, brought from Sta. Maria in Vado. The remains of the painters Ortolano, Bononi, and Bastianino, were also brought here from that Church. Forming the entrance to one of the chapels is a beautiful doorway by *Sansovino*; another chapel, intended to contain monuments of illustrious Ferrarese, contains good statues of Monti and Varano by *Ferrari*, a native artist of merit.

Corpus Domini (C, D. 3) has some tombs of the d'Este family.

San Domenico (7, C. 2) is remarkable for the statues on its front by *Andrea Ferreri*. Here is the tomb of Calignini, precursor of Copernicus. There are also some pictures by *Scarsellino*, and in the 4th chapel l. is a bust of St. Hyacinth, by *Antonio Lombardo*.

S. Francesco (9, C. 3) was founded by Duke Ercole I. (1494). In the chapel on the l. of the choir are the Marriage of the Virgin and the Flight out of Egypt, by *Scarsellino*; and an interesting work by *Ortolano* in the 4th chapel l. In the rt. transept are two pictures by *Bononi*, and a good painting by *Scarsellino*, the Virgin and Child with S. Theresa. In the same arm of the transept is the monument of Marchese di Villa of Ferrara, celebrated for his defence of Candia against the Turks in 1676; and that of Giambattista Pigna, his-

torian of the family, and secretary of Duke Alfonso. In the first chapel on the l. is a marble altar-piece in high relief, attributed to the *Lombardi*. Not the least remarkable curiosity of this Church is the famous *echo*, said to reverberate 16 times.

Il Gesù (10, C. 3).—In the choir is the mausoleum of the Duchess Barbara of Austria, wife of Alfonso II., eloquently eulogized by Tasso.

S. Giorgio (E. 4) is celebrated as the scene of the General Council held at Ferrara by Pope Eugenius IV., in 1438, for the purpose of bringing about a union between the Greek and Latin Churches, and at which the Emperor John Palæologus was present. Even at that period the atmosphere of Ferrara was tainted by malaria, for it is recorded that the council was removed to Florence in consequence of the unhealthy climate of this city. The Chapel on the rt. of the choir is painted with the Miracles of St. Benedict. On the l. is the magnificent *tomb of Lorenzo Roverella, physician to Julius II., and afterwards Bp. of Ferrara, by *Ambrogio da Milano* (1475). It consists of a recumbent effigy, on a sarcophagus within an arched recess, all in white marble, relieved by inlaid bits of porphyry. Sculptures of the Virgin and Child, with three bishops, St. Jerome, St. John Bapt., and numerous angels, adorn the tomb, and the whole is surmounted by figures of St. George and the dragon. The high altar is richly inlaid with jasper and alabaster, and there are some good intarsia stalls.

Sta. Maria in Vado (D. 3, 4), one of the oldest churches in the city, but entirely altered by modern restoration, is celebrated for a miracle resembling that of Bolsena. The Church tradition relates that, the faith of the prior having failed at the moment of the consecration on Easter Sunday, 1171, the Host poured forth blood, and converted him from his disbelief. Here are some fine paintings by *Carlo*

Bonone. In a chapel near the choir is a painting of Justice and Power, by *Cotignola*, containing the celebrated Latin enigma of Alessandro Guarini, which has not yet been explained.

S. Maurelio (4, B. 2) has a Virgin and Child with saints, and another with Capuchin nuns, both by *Scarsellino*; SS. Christopher, Antony the Abbot, Dominic, and Francis, in the sacristy, by *Carlo Bonone*.

S. M. della Rosa, in the Via Giardini (C. 2) contains a **Pietà* with terra-cotta figures, by *Guido Mazzoni* (1488).

S. Paolo (12, C. 2) has one of the masterpieces of *Scarsellino*, the Descent of the Holy Ghost. An Adoration of the Magi, and the vault of one of the side-chapels, are by the same master. The choir was painted by *Scarsellino* and *Bonone*. The Resurrection is by *Bastianino*. Two painters of this school are buried here,—Giambattista Dossi, and Bastaruolo, who perished while bathing in the Po. Upon the 5th pilaster rt. is the *bust, by *Vittoria*, of Antonio da Montecatino, friend and Minister of Duke Alfonso, better known as a professor of Peripatetic philosophy.

The ***CASTLE**, formerly the Ducal Palace, surrounded by its ample moat and bridges, carries the imagination back to the fortunes of Ferrara during the middle ages. "It stands," says Forsyth, "in the heart of the subjugated town, like a tyrant intrenched among slaves. It is a huge, square building, with towers at the angles; it retains few traces of the ducal family, and wears an air of melancholy, in accordance with the deserted aspect of the city." Its apartments were formerly decorated by the first masters of the Ferrarese school, but the paintings have entirely disappeared, except on the ceilings of the antechamber and the Saloon of Aurora, where some by *Dosso Dossi* still remain. The building is now occupied by the

Telegraph and various Public Offices. In the dungeons beneath the N.E. tower, Parisina, wife of Nicholas III., and her guilty lover Ugo, his natural son, were put to death. The outlines of that dreadful tragedy have been made familiar to the English reader by the beautiful poem of Lord Byron, to whom the subject was suggested by a passage in Gibbon. The following description of the closing scene is from Frizzi's 'History of Ferrara':—"It was in those frightful dungeons which are seen at this day beneath the chamber called the Aurora, at the foot of the Lion's Tower, at the top of the street of the Giovecca, that, on the night of the 21st May, 1425, were beheaded, first Ugo, and afterwards Parisina. Zoese, he that accused her, conducted the latter under his arm to the place of punishment. She, all along, fancied that she was to be thrown into a pit, and asked at every step whether she was yet come to the spot? She was told that her punishment was to be by the axe. She enquired what was become of Ugo, and received for answer that he was already dead; at which, sighing grievously, she exclaimed, 'Now, then, I wish not myself to live'; and, being come to the block, she stripped herself with her own hands of all her ornaments, and, wrapping a cloth round her head, submitted to the fatal blow, which terminated the cruel scene."

At the S.E. corner of the Castle is a monument to *Girolamo Savonarola*, born here in 1452.

Further S. is the **Municipio**, an old mansion of the Este family; and, nearly opposite, the Archbishop's Palace.

The **Seminario**, behind the latter towards the E., has some admirable *Frescoes of Biblical and Mythological subjects by *Garofalo*.

The ***Picture Gallery** (10 to 3, 1 fr.; Catalogue, 1 fr.), is at the *Ateneo*

Civico (14, B. 2, 3). The Palace, erected in 1493 for Sigismondo d'Este, and in 1567 altered to its present form by another of the family, is entirely of stone, a rarity in this alluvial district; only the N. and W. fronts have been completed, and exhibit diamond-shaped projecting courses, a very unusual style of construction, from which it is generally known as the **Palazzo de' Diamanti**. Most of the pictures have been brought from suppressed Convents or desecrated Churches, and are much restored.

Bastaruolo: Crucifixion, a good specimen of a rare painter.

Caletti (Il Cremonese): St. Mark writing his Gospel, the painter's best work (1640).

Carpaccio, *Death of the Virgin, surrounded by the Apostles (1508), in a glowing light, with his favourite architectural background.

Carpi: St. Catharine of Alexandria.

Cortellini: Virgin and Children, with SS. Agata, Apollonia, and Lucia (1544).

Cosimo Tura: Scenes from the life of S. Maurelius—two round paintings, here attributed to *Francesco Cossa*.—

*St. Jerome, with a striking architectural background.

Cotignola: St. Sebastian (1513).

Dosso Dossi: *Virgin and Children, with SS. John Evan., Andrew, Sebastian, George, and the Four Latin Fathers; "one of the greatest treasures of art in N. Italy" (*Cic.*), but ruined by re-painting.—*St. John the Evangelist.—Annunciation.

Ercole Grandi: Assumption of St. Mary of Egypt, here ascribed to *Timoteo della Vite*.—*SS. Sebastian, Joseph, and Job, with donors of the Mori family.—Nativity.—*Virgin and Child, with SS. Petronius and Jerome.

Falzagalloni (of Ferrara): Virgin and Child, with St. Anthony the Abbot and St. Roch.

Garofalo: Old and New Testaments, a fresco transferred to canvas. This immense and most curious composition formerly stood in the refectory of S. Andrea; it represents the

victory of the New over the Old Testament, the ceremonies of the Mosaic being contrasted with those of the New Law.—St. Peter Martyr.—Holy Family—*Madonna del Riposo* (1525).—*Madonna and Child in glory, with SS. Jerome and Francis, and two donors of the Sussena family (1514). Fine landscape background.—Virgin and Child (*del Pilastro*), with SS. Jerome, John Bapt., Francis and Anthony, and a donor of the *Trotti* family.—Same subject with St. Bartholomew—the painter's last work (1549).—Mass of S. Niccolò Tolentino. *Adoration of the Magi (1537), one of his masterpieces. The pink (*garofalo*) is introduced, in allusion to the painter's name.—Christ in the Garden.—Slaughter of the Innocents (1519).—*Resurrection of Lazarus.—Discovery of the Cross.

Guercino (1536): St. Bruno before the Virgin.—*Decollation of S. Maurelio.

Lorenzo Costa (School of): Nativity (1513) here ascribed to *Ortolano*. Perhaps by *Garofalo*.

Luca Longhi: Circumcision.

Mazzolino: Nativity with SS. Benedict and Albericus—his only large work.

Panetti: Fresco bust of St. Paul.—Annunciation.—Same subject, with the Trinity above.

Rocco Marconi: *Tribute Money, here ascribed to *Palma*.

Subleyras: Portrait of Benedict XIV.

Tintoretto: Madonna del Rosario, with SS. Dominic, George and Maurelius.

Opposite the Museo Civico is the **Palazzo Prosperi**, with a beautiful decorated entrance designed by *B. Peruzzi*.

Palazzo del Magistrato (16 C. 2, 3). In a hall of this palace the *Accademia degli Ariostei* held its sittings; it has succeeded to the *Accademia degli Intrepidi*, one of the first poetical societies of Italy, but is now a literary and scientific institution. Near its hall of assembly some small rooms

are shown which were occupied by *Culvin*, when he found an asylum at the Court of the Duchess Renée under the assumed name of Charles Hepperville. Here the stern reformer secretly expounded his doctrines to the small band of disciples whom the favour of his patroness had collected together. Among these were Anne de Parthenay, Olympia, Morata, Marot, Francesco Porto Centese, and other Protestants whom persecution had driven from beyond the Alps.

The **University**, or *Studio Pubblico* (15, C. 3), enjoys some celebrity as a school of medicine and jurisprudence. It contains a rich cabinet of medals, and a collection of Greek and Roman inscriptions and antiquities; among which is a colossal sarcophagus of Aurelia Eutychia. But its chief interest is

The ***Public Library** (8 to 3), containing 100,000 vols., and upwards of 1000 MSS., among which are the Greek palimpsests of Gregory Nazianzen, St. Chrysostom, &c. The most remarkable, however, and the most valuable of all its treasures, are the MSS. of Ariosto and Tasso. The former are in a room where the poet's armchair of walnut wood, the beautifully executed medal bearing his profile, which was found in his tomb, and his bronze inkstand surmounted by a Cupid enjoining silence, which he is said to have designed himself, are deposited. These MSS. comprise a copy of some cantos of the *Orlando Furioso*, covered with corrections, and remarkable also for the following memorandum which Alfieri begged permission to inscribe—"Vittorio Alfieri vide e venerò 18 Giugno, 1783"; one of the Satires; the comedy of *La Scolastica*; and some highly interesting letters, among which is one from Titian to Ariosto. The MS. of the *Gerusalemme* is one of the most touching records in Ferrara; it was corrected by Tasso during his captivity, and ends with the words *Laus Deo*. Like the *Orlando*, this is also remarkable for its corrections and cancelled

passages, many of which are extremely curious, and worthy of being published. There are likewise nine letters of Tasso, written while confined in the hospital of St. Anna; and a small collection of his *Rime*. Another MS., which seems to lose its interest by the side of the two great Epic poems, is that of the *Pastor Fido* of Guarini. A valuable treasure, but of a different character, is the series of *Choir Books*, in 18 volumes, filled with beautiful miniatures, which formerly belonged to the Certosa. There is also a *Bible*, in one large volume, illustrated with miniatures in the same style, and apparently by the same hand.

Among the printed books are 52 early editions of Ariosto, a fine collection of cinque-cento editions, and a large series of books printed at Ferrara, one of the first cities in which the printing-press was established. Signor Antonelli, curator of this library, in his work on the Ferrarese printers of the 15th cent., states that during the first 30 years of the 15th cent. upwards of 100 editions were issued from the press of nine printers in Ferrara. Among the most famous was Giambattista Guarini, from whom Aldus, before settling at Venice, received instruction in printing Greek. The medical traveller will find here the exceedingly rare work of Giambattista Canani: "*Musculorum humani corporis picturata dissectio*," without date, but referable to the middle of the 16th cent.

In one of the rooms are some very interesting *Portraits of Ferrarese Authors*, from the earliest period down to Cicognara and Monti; and in another, 18 *Portraits of Ferrarese Cardinals*, the most interesting of which, from his connection with Ariosto, is that of Cardinal Ippolito d'Este, in whose service the great poet had spent so many painful and unprofitable years.

Aggiungi che dal giogo
Del Cardinal da Este oppresso fui.

In a third room, called the Sala d'Ariosto, is his *Tomb*, brought here

by the French from S. Benedetto, on the 6th of June, 1801, the anniversary of the poet's death. The inscriptions, recording the merits of Ariosto as a statesman as well as a poet, were written by Guarini.

The **Palazzo Schifanoia**, close to *S. M. in Vado*, a pleasure retreat of Duke Borgo d'Este, was decorated for that prince with *frescoes by *Cosimo Tura* and *Francesco Cossa* (1468-71). Little of their own work now remains, but the series is still highly interesting as an illustration of life and costume, and a specimen of the Ferrarese School. The principal subjects are the signs of the Zodiac, and events in the history of Borso, among which are some wonderfully clever portrait heads. The decorative portion includes a crowd of beautiful children (*le Arti Bambine*). In a smaller room is a remarkably handsome coffered ceiling, gold on blue, returned down the cornice, and ending with putti in stucco.

In the *Piazza Ariostea* (B. 3) is a **STATUE OF ARIOSTO**, standing on a column covered with foliage reliefs by *Vidoni* (1833). The column once served as a monument to Duke Hercules I., and afterwards to Napoleon.

A cell in the hospital of St. Anna (17, C. 3) is shown as the **Prison of Tasso**. Over the door is the following inscription, placed there by General Miollis: *Rispettate, o Posterì, la celebrità di questa stanza, dove Torquato Tasso infermo più di tristezza che delirio, ritenuto dimorò anni vii. mesi ii. scrisse verse e prose, e fu rimesso in libertà ad istanza della città di Bergamo, nel giorno vi. Luglio, 1586.* The dungeon is lighted by a grated window from the yard; its size is about 9 paces by 6, and about 7 feet high. "The bedstead, so they tell, has been carried off piecemeal, and the door half cut away, by the devotion of those whom 'the verse and prose' of the prisoner have brought to Ferrara. The poet was confined to this room from the middle of March, 1579, to

December, 1580, when he was removed to a contiguous apartment, much larger, in which, to use his own expressions, he could philosophise and walk about. The inscription is incorrect as to the immediate cause of his enlargement, which was promised to the city of Bergamo, but was carried into effect at the intercession of Don Vincenzo Gonzaga, Prince of Mantua."—*Hobhouse*. Few questions have been more debated than the cause of the poet's imprisonment. Some believe that he was actually insane. Others regard Tasso as neither more nor less than a prisoner of state, whose sufferings were aggravated by the capricious tyranny of Alfonso. His biographer, the Abbate Serassi, has shown that the first cause of the poet's punishment was his desire to be occasionally, or altogether, free from his servitude at the Court of Alfonso. In 1575 Tasso resolved to visit Rome, and avail himself of the indulgences of the jubilee; "and this error," says Abbate, "increasing the suspicion already entertained that he was in search of another service, was the origin of his misfortunes. On his return to Ferrara the Duke refused to admit him to an audience, and he was repulsed from the houses of all the dependents of the court; and not one of the promises which Cardinal Albani had obtained for him was carried into effect. Then it was that Tasso—after having suffered these hardships for some time, seeing himself constantly discountenanced by the duke and the princesses, abandoned by his friends, and derided by his enemies—could no longer contain himself within the bounds of moderation, but, giving vent to his choler, publicly broke forth into the most injurious expressions imaginable, both against the Duke and all the house of Este, cursing his past service, and retracting all the praises he had ever given in his verses to those princes, or to any individual connected with them, declaring that they were all a gang of poltroons, ingratefuls, and scoundrels (*poltroni, ingrati, e ribaldi*). For this offence he was arrested, con-

ducted to the hospital of St. Anna, and confined in a solitary cell as a madman." His own correspondence furnishes evidence of the treatment he experienced;—for almost the first year of his imprisonment he endured nearly all the horrors of a solitary cell, and received from his gaoler, although himself a poet, every kind of cruelty—"ogni sorte di rigore ed inumanità."

"On the walls of Tasso's prison are the names of Lord Byron, Casimir Delavigne, and Lamartine's verses on Tasso, written in pencil. Notwithstanding these poetical authorities, with the inscription *Ingresso alla prigione di Torquato Tasso* at the entrance, another inside, and the repairs of this pretended prison, in 1812, by the prefect of the department, it is impossible to recognise the real prison of Tasso in the kind of hole that is shown as such. How can any one for a moment suppose that Tasso could have lived in such a place for seven years and two months, revised his poem there, and composed his different philosophical dialogues in imitation of Plato? I had an opportunity of consulting several well-informed gentlemen of Ferrara on this subject, and I ascertained that not one of them believed this tradition, which is equally contradicted by historical facts and local appearances. There was enough in Tasso's fate to excite our compassion, without the extreme sufferings he must have experienced in this dungeon. Alfonso's ingratitude was sufficiently painful: a slight on the part of Louis XIV. hastened the death of Racine; and with such spirits mental afflictions are much more keenly felt than bodily pains. Madame de Staël, who was ever inclined to commiserate the misfortunes of genius, was not misled by the legend of the prison of Ferrara: Goethe, according to the statement of a sagacious traveller, maintains that the prison of Tasso is an idle tale and that he had made extensive researches on the subject."—*Valery*.

Sir John Hobhouse, in reference to the inscription on the cell, says that

"Common tradition had long before assigned the cell to Tasso: it was assuredly one of the prisons of the hospital; and in one of those prisons we know that Tasso was confined. Those," he adds, "who indulge in the dreams of earthly retribution will observe that the cruelty of Alfonso was not left without its recompense, even in his own person. He survived the affection of his subjects and of his dependants, who deserted him at his death, and suffered his body to be interred without princely or decent honours. His last wishes were neglected; his testament cancelled. His kinsman, Don Caesar, shrank from the excommunication of the Vatican, and, after a short struggle, or rather suspense, Ferrara passed away for ever from the dominion of the house of Este."

Ferrara! in thy wide and grass-grown streets
Whose symmetry was not for solitude,
There seems as 'twere a curse upon the seats
Of former sovereigns, and the antique brood
Of Este, which for many an age made good
Its strength within thy walls, and was of
yore

Patron or tyrant, as the changing mood
Of petty power impell'd, of those who wore
The wreath which Dante's brow alone had
worn before.

And Tasso is their glory and their shame;
Hark to his strain! and then survey his cell!
And see how dearly earn'd Torquato's fame,
And where Alfonso bade his poet dwell:
The miserable despot could not quell
The insulted mind he sought to quench and
blend

With the surrounding maniacs, in the hell
Where he had plunged it. Glory without
end
Scattered the clouds away—and on that name
attend

The tears and praises of all time; while
thine
Would rot in its oblivion—in the sink
Of worthless dust, which from thy boasted
line

Is shaken into nothing; but the link
Thou formest in his fortunes bids us think
Of thy poor malice, naming thee with
scorn—

Alfonso! how thy ducal pageants shrink
From thee! if in another station born,
Scarce fit to be the slave of him thou mad'st to
mourn.

Childe Harold.

Next to the hospital is the handsome **Palazzo Roverella**, a good speci-

men of the terra-cotta Decorated style of the 16th cent.

The **Theatre** (20, C. 3) is one of the finest in Romagna. The first opened in Italy is said to have been here.

The **Casa di Ariosto** (18, B. 2) is marked by an inscription composed by the great poet himself:—

Parva sed apta mihi, sed nulli obnoxia, sed
non
Sordida, parta meo sed tamen aere domus.

Above it is the following, placed there by his favourite son and biographer, **Virgilio**:—

Sic domus haec Ariosta
Propitios habeat deos, olim ut Pindarica.

Ariosto built this house between 1526 and 1528, inhabited it during the latter years of his life, and died in it in 1533. When some visitor expressed surprise that one who had described so many palaces had not a finer house for himself, he replied that the palaces he built in verse cost him nothing. After his death nearly all the characteristics of the house, described with so much interest by the poet, were destroyed by its subsequent proprietors; still it remained in the male line of the family, until the middle of the last cent. In 1811 Count **Giro-lamo Cicognara**, when chief magistrate or **Podestà**, induced the town council to purchase it, as one of those national monuments which ought to be beyond the caprice of individuals. The chamber of the poet was then carefully restored, and the circumstance was recorded in the inscription placed under his bust.

The **Casa degli Ariostei**, in which the poet was educated, is situated in the **Via Sta. Maria de' Bocche**, near the University. He lived there for the purpose of pursuing his legal studies under the superintendence of his paternal uncles; but he soon gave up law for the more congenial study of poetry and romance. It was in one of the chambers of this residence that Ariosto, with his brothers and

sisters, performed the fable of **Thisbe** and other comic pieces of his own composition. The room is still shown, and is well adapted for such representations. On the death of his father, the poet removed from this house to the one already described.

Some of the private palaces in **Ferrara** contain good pictures. In the **Palazzo Costabili**, S. of **S. M. in Vado** (D. 3), are some Old Testament subjects in grisaille by pupils of **Garofalo**.

Rly. S.E. to **Ravenna** (Rte. 97); W. to **Parma** (Rte. 96).

FERRARA TO BOLOGNA.

On leaving the walls of the city the Rly. crosses a canal, and traverses a perfectly level plain, covered with rice, maize, and corn-fields, and immense plantations of hemp. **Poplars** and **campanili** also abound. The fields are frequently surrounded with vines trained on elms, illustrating the figure so often met with in ancient Latin poetry, of the marriage of the vine and the elm. Few cottages are seen, but the appearance of the people indicates prosperity and comfort.

78 m. **Poggio Renatico**, on the rt. Leaving this, the line soon crosses the **Reno**, beyond which, on the rt., is the village of

81 m. **Galliera**, in the centre of a district noted for its hemp.

83 m. **S. Pietro in Casale**, where there is a good mediæval Campanile.

[Dil. twice daily (Rly. in construction) to

(8 m. W.) **CENTO** (5400), a pretty town in a fertile plain not far from the **Reno**. It is said to derive its name from an ancient settlement of fishermen, who were led to fix upon this spot by the great number of **crawfish** in the neighbouring waters. They built a hundred huts (*cento capannucce*), and this number became the appellation of the town which subsequently arose

upon their site. Here was the college of S. Biagio, suppressed on the establishment of the First Kingdom of Italy. The *Church* contains several of the works of GIOV. FRANCESCO BARBIERI, surnamed *Guercino* (1590–1666), who was born at Cento.

The **Casa di Guercino** is preserved as a domestic museum of the painter's works. It contains a *Venus and Cupid*, a *Vision of S. Carlo Borromeo*, and several small pictures of the *Virgin and Child*. Here Guercino had his school, and remained in the town till driven away by the war between Odoardo Farnese, Duke of Parma, and Urban VIII., when Taddeo Barberini, nephew of the latter, general of the Pontifical troops, determined on fortifying Cento. Here also he was accustomed to receive and regale cardinals who had come to the fair, when his most distinguished pupils served at table, and in the evening performed an extemporised proverb, with which their eminences were enraptured. Queen Christina of Sweden also visited Guercino at Cento.

The **Chiesa del Rosario** is full of his paintings: he is said to have given the design of the front and steeple, and to have worked at the wooden statue of the *Virgin*; he is consequently to be seen there as a painter, sculptor, and architect.

In the *Piazza* there is a statue of the *Painter*, by *Galletti*.

The **Pinacoteca** contains a fresco of the *Virgin and Child with Saints* by *Lor. Costa*; a *Holy Family* by *Gen-nari*; and a fine *Virgin and Child with two Saints* by *Guercino*.

A little distance S. beyond the *Reno* is *Pieve di Cento*, surrounded with walls, and celebrated for its miraculous crucifix and the College of Sta. Maria Assunta. It possesses a fine **Assumption* by *Guido*. This noble picture was under sentence of removal at the French invasion of 1797; but the people rose against the intended robbery, and prevented it. Steam Tramway to (19 m.) *Bologna*.]

96 m. **Corticella**. As Bologna is approached, the Church of *Madonna di San Luca* on *Monte Guardia* is a conspicuous object on the rt., and on another hill is seen *S. Michele* in *Bosco*.

BOLOGNA.

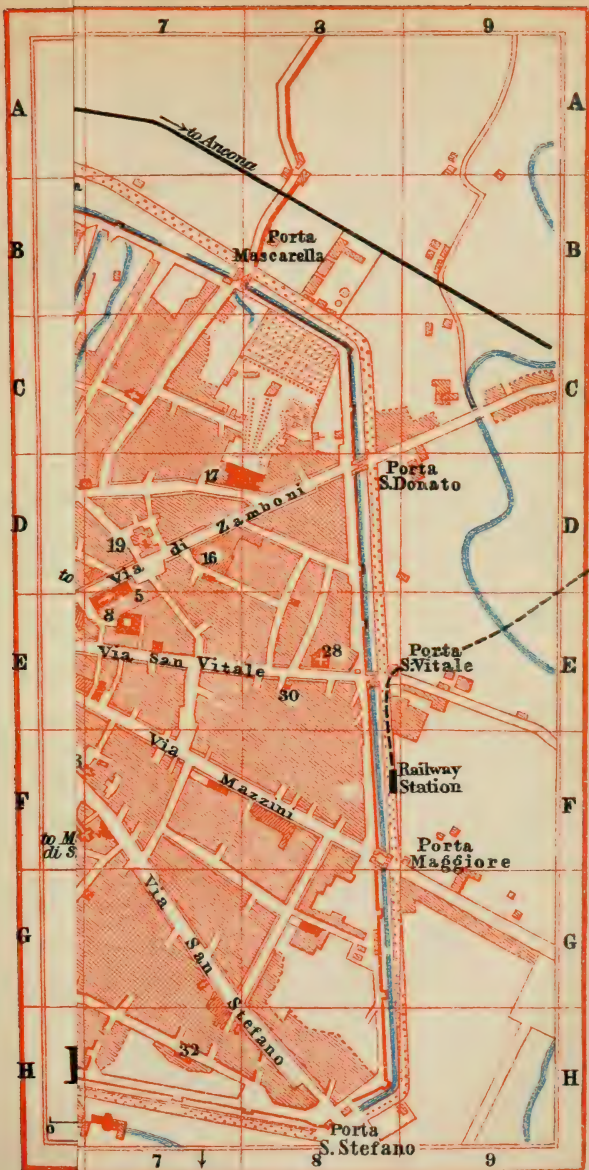
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3	C	4	S. Bartolommeo di R.
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5	D	7	S. Cecilia.
6	G	4	Corpus Domini.
7	G	6	S. Domenico.
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9	F	6	S. Giovanni in Monte.
10	D	5	Madonna di Galliera.
11	D	6	S. Martino.
12	E	5	S. Petronio.
13	F	6	S. Stefano.
14	E	4	S. Francesco.
15	E	4	S. Salvatore.
16	D	7	University.
17	D	7	Picture Gallery.
18	F	5	Archiginnasio.
19	D	7	Teatro Comunale.
20	E	4	Post Office.
21	F	5	Piazza Cavour.
22	E	5	Museum.

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100 m. **BOLOGNA** (135,000), one of the most ancient cities of Italy, was, until 1860, the capital of Romagna, the

most important province of the Holy See. It is about 2 m. long by $1\frac{1}{4}$ broad, and has 12 gates. It is situated at the foot of the lower slopes of the Apennines, in a beautiful and fertile plain between the Reno, Savena, and Aposa, and is intersected by several small canals. The city is surrounded by a high wall without fortifications, from 5 to 6 m. in circuit. It is the residence of the Prefect of the province, and is one of those interesting provincial capitals which no country but Italy possesses in such abundance. The inhabitants still cherish in their love of freedom the recollections inspired by its ancient motto, "*Libertas*." Bologna has always been the most flourishing and the most advanced in an intellectual point of view of all the cities of the Papal States, although it has never been the residence of a court nor the seat of a sovereign; and there can be no doubt that this prosperity is attributable to the long continuance of its privileges as a free city, and to the freedom of manners and opinions for which its people are remarkable.

History.

The city existed in the time of the Etruscans, and its ancient name of *Felsina* is supposed to have been derived from that Etruscan king to whom its foundation as the capital of the twelve Etruscan cities, in 984 B.C., is attributed. His successor, Bonus, is said to have given it the name of Bononia, although some antiquaries refer it to the Boii, who occupied the city in the time of Tarquinius Priscus.

In the middle ages Bologna had become independent of the German Emperors during their contests with the Popes; and had obtained from the Emperor Henry V., in 1112, not only an acknowledgment of its independence, but a charter granting to its citizens the choice of the consuls, judges, and other magistrates. It subsequently appeared among the foremost cities of the Guelphic league; and, after Frederick II. had left the war in Lombardy to the management of his illegitimate son Enzo, King of Sardinia, it "undertook to make the Guelph party triumph throughout the

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most important province of the Holy See. It is about 2 m. long by $1\frac{1}{4}$ broad, and has 12 gates. It is situated at the foot of the lower slopes of the Apennines, in a beautiful and fertile plain between the Reno, Savena, and Aposa, and is intersected by several small canals. The city is surrounded by a high wall without fortifications, from 5 to 6 m. in circuit. It is the residence of the Prefect of the province, and is one of those interesting provincial capitals which no country but Italy possesses in such abundance. The inhabitants still cherish in their love of freedom the recollections inspired by its ancient motto, "Libertas." Bologna has always been the most flourishing and the most advanced in an intellectual point of view of all the cities of the Papal States, although it has never been the residence of a court nor the seat of a sovereign; and there can be no doubt that this prosperity is attributable to the long continuance of its privileges as a free city, and to the freedom of manners and opinions for which its people are remarkable.

History.

The city existed in the time of the Etruscans, and its ancient name of *Felsina* is supposed to have been derived from that Etruscan king to whom its foundation as the capital of the twelve Etruscan cities, in 984 B.C., is attributed. His successor, Bonus, is said to have given it the name of Bononia, although some antiquaries refer it to the Boii, who occupied the city in the time of Tarquinius Priscus.

In the middle ages Bologna had become independent of the German Emperors during their contests with the Popes; and had obtained from the Emperor Henry V., in 1112, not only an acknowledgment of its independence, but a charter granting to its citizens the choice of the consuls, judges, and other magistrates. It subsequently appeared among the foremost cities of the Guelphic league; and, after Frederick II. had left the war in Lombardy to the management of his illegitimate son Enzo, King of Sardinia, it "undertook to make the Guelph party triumph throughout the

Cispadine region. Bologna first attacked Romagna, and forced the towns of Imola, Faenza, Forlì, and Cervia to expel the Ghibellines and declare for the Church. The Bolognese next turned their arms against Modena. The Modenese cavalry, entering Bologna one day by surprise, carried off from a public fountain a bucket (*secchia*), which henceforth was preserved in the tower of Modena Cathedral as a glorious trophy. The war which followed furnished Tassoni with the subject of his mock-heroic poem, 'La Secchia Rapita.' The vengeance of the Bolognese was, however, anything but burlesque; after several bloody battles the two armies finally met at Fossalta, on the 26th of May, 1249. Filippo Ugoni of Brescia, who was this year Podestà of Bologna, commanded the Guelph army, consisting chiefly of detachments from all the cities of the Lombard league: the Ghibellines were led by Enzo; each army consisted of from 15,000 to 20,000 combatants. The battle was long and bloody, but ended in the complete defeat of the Ghibelline party: King Enzo himself fell into the hands of the conquerors; he was immediately taken to Bologna, and confined in the palace of the Podestà. The senate of that city rejected all offers of ransom, and all intercession in his favour. He was entertained in a splendid manner, but kept a prisoner during the rest of his life, which lasted for twenty-two years."—*Sismondi*. In the latter part of the 13th cent. the city became a prey to family feuds, and for many years it was harassed by fierce contests for supremacy among rival families. The Geremei were the leaders of the Guelph party, the Lambertazzi of the Ghibellines; but their mutual hatred was kept in check by the authorities. The Guelph party at length appealed to Pope Nicholas III., whose mediation was so successful that the city acknowledged him as Suzerain; the tyranny of his legate, however, brought on a revolution in 1334, which ended in the supreme power being seized by the captain of the people, Taddeo Pepoli, who kept it with a firm hand until carried off by the plague in 1347. His sons subsequently sold it to the Visconti. For upwards of a century after that event Bologna was subject either to the tyranny of the Visconti, or to popular anarchy; the Bentivogli, taking advantage of these feuds, seized and maintained the govern-

ment about the year 1430, and ruled the city well until the end of the century. After the victory of Julius II. over the Duca Valentino (Cesare Borgia), the supremacy of the Holy See was definitely established in 1507–1512, when Bologna became the seat of a legate.

Bologna is one of the few cities of Italy which have been occupied by British troops. During the last struggle with Napoleon in Italy, in 1814, the Austrian army was supported in its operations on the Adige by a body of English troops, under General Nugent, who landed at the mouth of the Po and occupied Bologna in February of that year.

In 1848 an unjustifiable attempt of the Austrian General Welden to take possession of Bologna was repulsed with great bravery by the Bolognese. During the following year the Austrians were more successful. Having determined to seize on the capital of the Romagna, to counterbalance the occupation of Rome by the French, they attacked the city, posting themselves on the heights above it with a force of 15,000 men. The Italian party within the walls resisted for 10 days, when they were obliged to surrender after an heroic defence. From that period Bologna, until 1859, was occupied by the Austrians. On the breaking out of the war between Austria and Sardinia in the spring of that year, the Germans, who had rendered themselves exceedingly unpopular, suddenly withdrew: when the townspeople formed a Provisional Government, which continued to govern the city and the province with ability and moderation, declaring at the same time their determination never again to submit to the Papal rule. In 1860, the Bolognese, like natives of all the other cities of Romagna, by an almost unanimous vote, declared in favour of being annexed to the kingdom of Italy, under Victor Emanuel.

Bologna has been the seat of a bishopric since A.D. 270, and was raised to the rank of an archbishopric by Gregory XIII. in 1583. It has contributed more prelates to the sacred college than any other city of Italy except Rome: among the natives who have been raised to the pontificate were Honorius II., Lucius II., Gregory XIII., Innocent IX., Gregory XV., and Benedict XIV.

The epithet of *Grassa*, given to Bologna by the historian Paul Van Merle, of Leyden, in the 15th cent., applies as much to the *living* and culinary delicacies of the inhabitants as to the productions of its fertile territory. The wines of its neighbourhood are excellent, and the yellow grape (*uva paradisa*) is much esteemed. Mr. Frank, of the Hotel Brun, has made great efforts of late years to improve the culture of the vine on the hills S. of Bologna, and has produced some very superior wines. The *mortadella*, everywhere known as the Bologna sausage, still keeps up its reputation.

The dogs of Bologna, so celebrated in the middle ages, and alluded to in the epitaph on King Enzius at S. Domenico, have unfortunately disappeared, and a trace of their pure breed can scarcely now be discovered.

The *climate* is somewhat relaxing, and the extremes of heat and cold are here severely felt. In other respects, amply provided with the necessities and luxuries of life, with an intellectual society, to say nothing of its works of art, Bologna is well calculated to be an agreeable and economical residence.

The Bolognese *dialect*, of all the forms of Italian which the traveller will meet with, is most puzzling. It was aptly described by the learned grammarian of the 16th cent., Aulus Gellius Parrhasius, as the *raucida Bononensium loquacitas*. Forsyth says: "With all the learning in its bosom, Bologna has suffered its dialect—that dialect which Dante admired as the purest of Italy—to degenerate into a coarse, thick, truncated jargon, full of apocope, and unintelligible to strangers."

Painting. The *School of Bologna* occupies a prominent place in the history of art, and numbers amongst its painters many eminent masters, including: *Franco Bolognese*, who is supposed to have been the pupil of Oderigo da Gubbio, the missal painter, mentioned by Dante. He opened the first academy of art in Bologna in 1313. Among his successors were *Vitale da N. Italy*.

Bologna (1320), *Simone de' Crocifissi*—skilled in anatomic knowledge (1370), *Jacopo Paolo*, or *Avanzi* (1404), *Pietro* and *Orazio di Jacopo*, *Lippo di Dalmasio*, *Maso da Bologna*, and *Marco Zoppo*, scholar of Lippo, and afterwards of Squarcione, at Padua (1474), who founded an academy of great celebrity at Bologna. But *Francesco Francia* (1450–1517) may be considered as the true founder of the school. Raphael, in a letter, says that he had seen no Madonnas better designed, more beautiful, or characterized by a greater appearance of devotion, than those of Francia. Among the scholars of Francia, whose works may yet be studied at Bologna, were his son *Giacomo*, *Lorenzo Costa* (1535), *Girolamo Marchesi da Cotignola* (1550), and *Amico* and *Guido Aspertini* (1491). The style introduced into the Bolognese school by *Bagnacavallo* (1484–1542), and adopted by *Innocenzo da Imola* (1494–1550), a pupil of Francia, was that of Raphael; while that of Michel Angelo was adopted by *Pellegrino Tibaldi* (1527–1591). Their contemporaries, *Primaticcio* (1504–1507) and *Niccolò Abate* (1509–1571), left Bologna to study under Giulio Romano at Mantua, and subsequently settled in France. The school was for a time supported by *Lavinia Fontana*, *Lorenzino* (Lorenzo Sabbatini), *Orazio Sammachini*, and *Passerotti*; but gradually declined.

Before the close of the 16th cent. a revival of the school occurred under the Caracci. *Lodovico Caracci* (1555–1619) "was a young man," says Lanzi, "who, during his earlier years, appeared to be slow of understanding, and fitter to grind colours than to harmonize and apply them." After visiting the works of his predecessors in the different cities of Italy, he returned to Bologna, and, with the co-operation of his cousins, *Agostino* and *Annibale*, established an academy.

Their most distinguished pupils were *Domenichino* (*Domenico Zampieri*) (1581–1641), his friend *Francesco Albani* (1578–1660), and *Guido Reni* (1574–1642), who is considered the

greatest genius of the school; and it is well known that no pupil of the Caracci excited so much as he did the jealousy of his masters. Among the names which figure in the history of the Bolognese school at this period are those of *Guido Cagnacci*, *Simone Cantarini*, *Francesco Gessi* (the best pupil of Guido), and *Guercino* (1590–1666). Among the scholars of the Caracci who remained in Bologna after this time are *Sisto Badalocchi*, *Alessandro Tiarini*, *Lionello Spada*, *Lorenzo Garbieri*, *Giacomo Cavedone*, *Pietro Fucini*, *Lucio Massari*, and *Gobbo de' Caracci*, so famous as a painter of fruit. The fourth and last period of the school is represented by *Carlo Cignani* (1628–1719), a successful decorator and painter of 'Putti.'

Plan for Visiting the principal Objects of Interest in Bologna in 3 days in topographical order.

1. *Piazza Maggiore (now Vitt. Emanuele)—Palazzo Pubblico, Palazzo del Podestà, **San Petronio*—Portico del Pavaglione, Archiginnasio—Piazza Cavour—**San Domenico*, Corpus Domini, Palazzo Bevilacqua, S. Paolo—Collegio di Spagna, Palazzo Zambeccari, S. Salvatore, S. Francesco, **Madonna di San Luca* (view), and the Campo Santo.

2. San Bartolomeo in Reno, S. Giorgio, S. Gregorio, Cathedral, Palazzo Fava, *Madonna di Galliera*, S. Martino—**Pinacoteca*, S. Benedetto, Montagnuola Gardens.

3. Foro de' Mercanti, Palazzo Pepoli, Cassa di Risparmio, S. Giovanni in Monte, **S. Stefano*, Palazzo Zampieri, S. Maria dei Servi, SS. Vitale ed Agricola, *University, S. **Giacomo*, **S. Cecilia*, S. Bartolommeo di Porta Ravegnana, *S. Michele in Bosco.

STREETS, SQUARES, AND GARDENS.

Porticoes forming covered side-walks exist here to a greater extent than in any other Italian city. Those in the older quarters are low and gloomy,

and the streets themselves irregular and narrow, but in the new parts of the city they are light and handsome.

The main thoroughfares radiate from the central portion of the city like the spokes of a wheel.

SQUARES.—The **Piazza Maggiore**, now Vittorio Emanuele (E. 5), is described below under the *Public Buildings*. Behind S. Petronio is the oblong *Piazza Galvani*, and not far S.E. is the new and pretty *Piazza Cavour*.

The only *Garden* within the walls is the **Montagnuola** (B. 6), a slight elevation, commanding a good view, but now almost deserted. Close to it is the *Arena di Pallone*. Outside Porta Castiglione and Porta Santo Stefano are the **Giardini Margherita** (H. 7), forming an extensive park, well laid out, and embellished with ornamental shrubs and water.

CHURCHES.

The Cathedral (D. 5), dedicated to St. Peter, is of very ancient foundation, but has been several times rebuilt. The present edifice was begun in 1605; the front and some of the chapels were added in 1748. The fine Lombard *campanile* is almost all that remains of the original cathedral. The spacious interior is in the Corinthian style; on each side of the door are rude lions in red Verona marble, on which stand vases for holy water; they probably supported the columns of the portal of the ancient edifice, and are attributed to Ventura da Bologna. Several of the altars have handsome marble columns.

In the 2nd chapel on the rt. is preserved the skull of St. Anna, presented in 1435 by King Henry VI. of England to Niccolò Albergati, better known in history as the Cardinal of Santa Croce.

The **SACRISTY**, opening out of the rt. transept, contains a Crucifixion, by *Bagnacavallo*, with floating angels. In the Camera del Capitolo, St. Peter

mourning with the Virgin for the death of the Saviour, by *Lodovico Caracci*. In the passage leading to the Sacristy there is a curious relief of the 16th cent., on the tomb of Lorenzo Pini, a Doctor of Laws. Here also is a Crucifixion, and a Deposition in terra-cotta, by *Alfonso Lombardo*.

The Choir, designed by *Domenico Tibaldi*, has on the vault of the apse a painting designed by *Fiorini* and coloured by *Aretusi*, representing our Saviour giving the keys to St. Peter in the presence of the Apostles; and on the arch above the high altar a fresco of the Annunciation, the last work of **Lodovico Caracci*. The gilt bronze ornaments in the 3rd chapel l. were executed at the cost of Benedict XIV., when archbishop of this his native city. On an adjoining pier is the monument of Cardinal Lante; and at the extremity of the N. aisle one to Gregory XV., with his bust. In the Baptistery (1st l.) is the Baptism of our Saviour, by *Ercole Grazini*. On St. Peter's Day some costly tapestries are exhibited in this Church, executed at Rome from the designs of Raphael Mengs, and presented by the same pontiff. The Crypt beneath the choir is curious, and contains numerous relics.

There are some good slab-tombs from the floor of the old cathedral in the passage leading to the episcopal residence.

S. Bartolommeo di Porta Ravennana was erected in 1530 by *Andrea Formigine*. The handsome portico was built for the Palazzo Gozzadini, and the reliefs of its pilasters, the work of Lombard sculptors, are well worthy of observation. On the owner's death, before the completion of his mansion, a Church was built on to the portico. A doorway with arabesque and other ornaments in relief is particularly elegant.

The interior is well proportioned, but gaudily coloured: in the 2nd chapel on the rt. is S. Carlo Borromeo kneeling before the tomb at Varallo, by *Lod. Caracci*. 4th, **Annunciation*, by *Albano*; by whom also are

the lateral pictures of the Birth of the Saviour, and the Angel warning Joseph to flee out of Egypt. Behind the high altar, *Franceschini*, Martyrdom of St. Bartholomew. In the l. transept is an oval **Madonna and Child*, by *Guido Reni*. In 1855 it was stolen and carried to London, but was recovered in 1859. Beside the altar may be seen the wrapper in which "this sacred representation of S. Maria del Suffragio" was brought back to Bologna, let into the wall. Under the 4th altar are some figures on coloured terra-cotta representing the Dead Christ and six mourners, well executed.

S. Bartolommeo di Reno (C. 3, 4) is generally known in the city as the *Madonna della Pioggia*. In the 1st chapel l. is the **Nativity*, by *Agostino Caracci*. The two prophets on the vault of the chapel are by the same master. The **Circumcision* and **Adoration of the Magi* at the sides are by *Lod. Caracci*. In the oratory, St. Bartholomew, by *Alfonso Lombardo*.

S. Benedetto (B. 6) has, in the 1st chapel on the rt. beyond the dome, the marriage of St. Catharine in the presence of four saints, by *Lucio Massari*. In the 2nd, *Annunciation*, by *E. Procaccini*. In the 4th, S. Antonio Abate beaten by demons, and a "Charity" on the ceiling, by *Cavedone*.

Sta. Cecilia (D. E. 7), an ancient Oratory, has suffered much from long serving as a passage to S. Giacomo Maggiore, the sacristan of which has the keys. It was erected in 1481 at the expense of Giovanni Bentivoglio, and is celebrated for its **frescoes* by early painters of Bologna, restored carefully in 1876.

Commencing on the l. of the altar, the subjects are:—

1. The **Marriage* of St. Valerian with Sta. Cecilia, by *F. Francia*. 2. **Valerian* instructed in the faith by St. Urban (*Lor. Costa*). 3. The Baptism of Valerian, by *Tamaroccio*.

4. The Angel crowning the betrothed Saints with garlands of roses, by *Chiodarolo*. 5. The brothers Valerian and Tiburtius beheaded in the presence of the Prefect. 6. Their funeral. 7. Sta. Cecilia and the Prefect: the last three subjects are by *Amico Aspertini*. 8. Sta. Cecilia placed in the boiling bath, by *Tamaroccio*. 9. The *Saint distributing her Riches to the Poor, by *Costa*. 10. *Her funeral, a very graceful composition, by *Francesco Francia*.

Corpus Domini (G. 4), better known as *S. Catarina Vigri*, has a beautiful moulded terra-cotta doorway belonging to an older 15th-cent. building. It is sometimes styled *La Santa*, the Saint being held in great veneration. An extensive nunnery was attached to it. 1st chapel, St. Francis, with a fine landscape, by *Calvaert*, and two columns of *Verde antico*. 4th, The Descent into Hades, and the Burial of the Virgin, by *Lodovico Caracci*. The statues of the Virgin and Child, the reliefs of the mysteries of the Rosary which surround them, and the two large Angels, are by *Giuseppe Mazza*. Over the high altar, Christ feeding the Apostles, by *Marcantonio Franceschini*. In the l. transept are six fine columns of *rosso di Francia*. The Annunciation, in the 2nd chapel on the l., is by *Franceschini*, whose masterpiece, the *Death of St. Joseph, is in the 1st, the ceiling of which is also painted in fresco by him. In a closed Chapel behind the l. transept is preserved the body of S. Catarina Vigri, enthroned in state, and gorgeously arrayed.

San Domenico (G. 6) was restored in the 18th on a 13th-cent. foundation, and originally consisted of two distinct churches. The great portal is a fine Lombard arch; the best portion remaining is on the N. side, which has a marble Italian-Gothic frieze and cornice. The outer walls were pierced with two ranges of lancet-shaped windows, now bricked up. The *TOMB OF ST. DOMINIC, the founder of the order of Preaching

Friars (1221), the early triumph of *Niccolò da Pisa's* genius, is in the large chapel on the rt. This great master did not complete the pulpit at Pisa until 25 years after the date of the present work (1225), and consequently we may regard this as the foundation of a new era in that branch of art. The reliefs surrounding the sarcophagus represent in front, Napoleone da Torre Nuova restored to life by St. Dominic in the presence of his family, who are deploing his death; the miracle of the book which cannot be burned: rt. side, St. Peter and St. Paul in heaven giving the charge of converting heretics to the saint; communication to the members of the Dominican Order: l. side—Miraculous support of the Order. At the back, the threatened death of St. Reginald of Orleans, a disciple of the saint; his preservation by the Madonna; his recourse to St. Dominic; the dream of Pope Honorius III. and its realization. Those on the back are by *Fra Guglielmo Anelli*. Below the principal reliefs in front is another interesting series of smaller ones by *Alfonso Lombardo*, forming a kind of predella, executed 3 centuries later, and not superior in delicacy or feeling. The subjects are—the Birth of Christ; the birth of the Saint; his sleep as a child; his charity; and his death. Of the lower series of statuettes, that of S. Petronius, with his church in his hand, is a work of *Michel Angelo* in his youth (1501), as is likewise the angel on the rt. The other angel and the statues of SS. Francis and Proculus above are, according to Vasari, by *Niccolò da Bari*, called *dell' Arca*, from this work. The reliefs on the front of the altar, representing the entombment of St. Dominic, are by *Tasi* and *Salvolini*, artists of the 17th cent. The architecture of this chapel is by *Terribilia*; the 1st picture on the rt., the Child brought to Life, is by *Tiarini*. The *fresco on the vault above the altar, representing the glory of Paradise, with the Saviour and the Virgin receiving the soul of the saint in Paradise, amidst a host of angels,

is one of the finest compositions of *Guido Reni*. The saint burning the books of the converted heretics, on the l. nearest the iron gate, is by *Lionello Spada*.

In the 1st chapel rt. of the principal entrance, a small picture of the Madonna, called "Del Velluto," over the altar, is by *Lippo di Dalmasio*. 3rd, Virgin and Child, attributed to *Francia*. 5th, the Madonna delle Febbri, a good picture of the 15th cent., brought from S. Giorgio, where it had a reputation for curing fever patients. All these are glazed. Rt. transept, St. Thomas Aquinas writing on the subject of the Eucharist, with angels, by *Guercino*. Monument erected by the Clementine Academy to the memory of Count Marsili, founder of the Institute.

The SACRISTY contains the Birth of the Saviour, or "La Notte," by *Luca Cangiassi*, a repetition of the smaller painting preserved in the Academy. On the l. of the door is a terra-cotta *bust of a Dominican, by one of the *Lombardi*. S. Jerome is by *Lionello Spada*. The *Intarsiatura* of the presses and of the entrance-door are by the artists who executed those in the choir. The large statues of the Virgin and of San Domenico are of cypress wood painted white, and according to the verses inscribed underneath, were carved out of a tree which S. Dominic himself had planted. In the chapel on the rt. of the choir is the *Marriage of St. Catharine, with SS. John Bapt., Peter, Benedict, and Sebastian, a fine work by *Filippino Lippi* (1501).

In the apse is the Adoration of the Magi, by *Bartolommeo Cesi*, who painted also SS. Nicholas and Dominic alongside. The *stalls of the choir are inlaid with Scripture subjects by Fra Damiano da Bergamo, and Fra Antonio Asinelli, both Dominican friars (1541).

In the l. transept is an inscription on the wall to *Enzio*, King of Sardinia, son of the Emp. Frederick II., made prisoner by the Bolognese in 1249, and detained here in captivity until his

death in 1272. In the long Latin inscription the haughty republic makes the record of its royal captive the object of a higher compliment to itself; the present record replaced in 1731 a more ancient one. In singular contrast to this tomb, the adjoining chapel contains that of *Taddeo Pepoli* (elected to the supreme authority in 1337), the celebrated ruler of Bologna, by the Venetian artist *Jacopo Lanfrani*: the sarcophagus rests on a basement, covered with black and white checker-work, the armorial shield of the family. The sculptures represent Pepoli rendering justice to his fellow-citizens. The altar-piece, SS. Michael, Dominic, Francis, and the Saviour, with angels above, is by *Giacomo Francia*.

The l. transept contains also the Chapel of the Relics; among them is the head of St. Dominic, in a silver case of 114 lbs. weight, made in 1383, at the joint expense of the city, of Benedict XI., and of Card. Matteo Orsini. The body of the Beato Giacomo da Ulma, the painter on glass, is also preserved here. To the rt. of the principal altar is a curious picture of the Paschal Lamb, attributed to *Vasari*. Opposite the monument of King Enzio is the portrait of St. Thomas Aquinas, by *Simone da Bologna*, asserted by the annals of the Order to be an authentic likeness, though painted a hundred years after the saint's death, and preserved here for 400 years. The Chapel of the *Madonna del Rosario*, opening out of the l. aisle, contains inscriptions painted on the wall, referring to *Guido Reni* and his pupil *Elisabetta Sirani*, who died (1665) in her 26th year; both buried in this chapel. Guido's sepulchral slab is in front of the pavement. Over the altar is a series of small paintings representing the 15 mysteries of the Rosary; the Visitation, and the Flagellation of our Saviour, are by *Lod. Caracci*; others are by *Guido* and *B. Cesi*. In the vestibule leading to the Piazza on the N. is the *tomb of Alessandro Targagni, of Imola (1477), a celebrated lawyer, by the Florentine sculptor

Francesco di Simone; and opposite one of the Volta family, with a statue of S. Proculus, holding an axe, by *Lazzaro Casari*. In the 2nd chapel on the l. is S. Raimondo crossing the sea on his mantle, by *Lod. Caracci*. In the first chapel l. is a bust of S. Filippo Neri, from a cast taken after his death.

The CLOISTERS contain some inscriptions and ancient tombs, among which are those of Giov. d'Andrea Calderini, by *Jacopo Lanfrani* (1238), and of Bartolommeo Saliceti, by *Andrea da Fiesole* (1412). There is preserved here a portion of a painting by *Lippo di Dalmasio*, representing the Magdalen at the feet of Christ, his earliest work; the head of the Magdalen is destroyed. Beyond this, in the same corridor, is the Trinity, with S. Lorenzo presenting a Dominican friar, by *Petrus Joannis* (14th cent.).

The bronze Statue of *St. Dominic*, standing on a red-brick column in the Piazza, was cast at Milan in 1623: the Madonna del Rosario, on a marble one, is by Giulio Cesare Conventi. Of the two sepulchral monuments, the more elegant one near the Church is the tomb of the jurist Rolandino Passaggeri, who held the office of *Corretaro* of the corporation of notaries, and who, while holding the office of town clerk, was selected to write the reply of the Republic to the haughty letter of the Emperor Frederick II., demanding the release of his son King Enzo; the other, at the corner of a street, was raised to a member of the family of Foscherari in 1289. The early Christian reliefs forming one of the arches of the canopy are more ancient. Both tombs stand under canopies supported by columns.

***S. Francesco** (E. 4), begun by *Marco Bresciano* in 1246, consecrated in 1250, and finished in 1260, is a fine specimen of Italian-Gothic. It was desecrated in 1798, and converted into the custom-house (*Dogana*), but reopened for worship in 1847. In 1866 the Church was again turned to secular uses, but given back to the clergy

in 1886, and is now restored. The restorations are not altogether successful, as an example of pure Italian-Gothic. The grand nave and aisles, with seven pointed arches, are supported by octagonal columns of brick. Many of its interesting sepulchral monuments — the churches of St. Francis throughout Italy being favourite burying-places — were destroyed, or transferred to the Campo Santo at the desecration of the building, but are gradually being replaced. The marble reredos is a fine work by *Giacobello* and *Pietro dalle Massegne* (1388), restored in 1848. The reliefs represent the Coronation of the Virgin, with saints. Busts of Saints are curiously perched on the pinnacles which crown the structure. Pope Alexander V. was buried here (1410). In the portico of the Piazza Malpighi are frescoes relating to the life of S. Antonio, by *Tiarini*, *Tamburini*, *Gessi*, &c. The mutilated sarcophagus bears the inscription of Accursius, the last of the eminent glossators. Close to it is to be placed the sarcophagus of Rolandino dei Romanzi, now in the Church. The *Campanile* (1397-1405) is one of the finest in Bologna.

In the middle of the Piazza Malpighi stands a restored Column with a Statue of the Virgin, bearing the Barberini arms.

***S. Giacomo Maggiore** (D. E. 7), formerly belonging to Augustine hermits, was founded in 1267, enlarged in 1497, but never completed. The brick *Campanile* is a handsome structure (1472). The doorway has a canopy in which the red marble shafts supporting it rest on lions. On each side are two arched recesses for tombs. An ugly square window has replaced an elegant wheel; and the two pointed windows have been barbarously walled up. The beautiful portico adjoining, which forms one side of the Via Zamboni, was erected in 1477 by Giovanni di Bentivoglio. The vaulted nave without aisles resembles a vast hall. It is divided into three portions by cross arches and has much boldness of execution. There is

a row of statues over the arches on each side of the nave.

In the 1st chapel on rt., a small fresco of the Virgin, "della Cintura," is covered up by a modern one of cherubim. 4th. Conversion of St. Paul, by *Ercole Procaccini*. 5th. Christ appearing to Giov. da S. Fiacundo, by *Cavedoni*, who also painted the gradino beneath. 6th. *Virgin and Child, with SS. John Baptist, Stephen, Augustine, Anthony, and Nicholas; a fine work in Correggio's manner, by *Bartolommeo Passerotti*. 7th. St. Alexis bestowing alms on the poor, by *Prospero Fontana*. 8th. *Marriage of St. Catharine, by *Innocenzo da Imola* (1536), justly called an "opera Raffaelesca;" "perhaps the most beautiful picture of the master; of most praiseworthy solidity of execution."—*Cic.* The Saints are John Bapt., John Evan., Joseph, and Mary Magd. 9th. A rich marble Screen. 10th. St. Roch struck with the plague, and comforted by an angel, by *Lodovico Caracci*. 11th. Doctors of the Church, by *Lorenzo Sabbatini*; the Archangel Michael, before the Madonna, over the altar, by his scholar *Calvaert*. 12th. The chapel of the Poggi family, designed by *Pellegrino Tibaldi*. The Baptism over the altar was finished by *Prospero Fontana*. The compartments of the roof are by *Fontana*. The fresco of St. John baptizing, and that in illustration of "Many are called, but few are chosen," are by *Pellegrino Tibaldi*. "This large fresco is almost grand in its realization of important symbolical idea."—*Cic.* 13th (first chapel inside the grille). Virgin and Child, with SS. Catharine and Lucia, and the Beato Rinieri, by *Calvaert*. 15th (said to contain a fragment of the true cross). Ancona, in several compartments, of the Coronation of the Virgin with saints, by *Jacopo Avanzi*. It bears the inscription, "Lignum Sanctæ Crucis D N J C." The Crucifix on the side-wall is by *Simone dei Crocifissi* (1370).

18th. The chapel of the Bentivoglio family, the ancient lords of Bologna, at the extremity of the N. aisle, con-

tains a *Virgin and Child, with SS. Fabiano, Augustine, John Evan., and Sebastian (1449), by *Francesco Francia*—"his most beautiful work in Bologna. Of the angels who surround the Madonna, those nearest to her are especially lovely; among the saints, S. Sebastian is one of the most perfect forms of the 15th cent."—*Cic.* The *Ecce Homo* in the lunette above is also attributed to this master. In another lunette, one of the visions of the Apocalypse, in fresco, is by *Lorenzo Costa*, retouched by *Felice Cignani*, who painted the Annunciation over the arch. The oil painting, on the rt. side of the Virgin throned, with Giov. Bentivoglio and his wife in adoration, in the presence of their numerous family, interesting as a study of costume and character, is by *Lorenzo Costa*, Francia's able scholar (1488), as are also the curious ones opposite, representing Petrarch's triumphs: one is a procession of Death drawn on a car by buffaloes, and the other, a female figure, by black elephants. The alto-relievo of Annibale Bentivoglio, Lord of Bologna (1458), on horseback, is by *Niccolò dall' Arca*. The expressive head in relief of Giovanni II., on a pilaster to the right of the entrance-gate, is by *Francesco Francia*. The custode keeps also the key of the adjacent Chapel of *S. Cecilia* (see above).

On the Choir-screen, immediately behind the high altar, is the monument of Master Nicolas de Fabis, M.D. (1438). Next is that of Alexander Fabro, Knight of Jerusalem, with his half-length in armour. Opposite the Bentivoglio chapel is the monument of Antonio Bentivoglio, father of Annibale I., who perished on the scaffold in 1435, by *Jacopo della Quercia*. The *effigy, which lies on an inclined plane, represents Dr. Vera of Ferrara (1408), but was removed thence by Annibale and adapted to its present use. The reliefs on the front, added after Quercia's time, commemorate Antonio's eminence as a jurist. Above the cornice are statuettes of SS. Peter and Paul, with Force, Prudence, Temperance, and Faith.

21st (just inside the grille), Virgin and Child, with SS. Benedict, John Baptist, and Francis, by *Cesi*. 11th on the left, just outside the grille, Martyrdom of St. Catharine, by *Tiburzio Passerotti*. 9th, Presentation in the Temple, by *Orazio Summachini*, with Saints on the side-walls. 5th, Monument to Cardinal Agucchi, over the side-door, with statues and reliefs, by *Gabriele Fiorini*. 3rd, Last Supper, supposed to be a replica by *Baroccio* of that in S. M. sopra Minerva, at Rome. The frescoes of Melchisedek and Elijah on the side-walls, and the Angels of the ceiling, are good works of *Cavedone*. In the 1st chapel is a miraculous crucifix in wood, the history of which can be traced as far back as the year 980.

The Piazzetta in front of the Church is named after the composer Rossini, who was educated in the annexed Augustinian convent, now converted into the Liceo Filarmonico, or great Music School of Bologna. (See *Theatres*.)

San Giorgio (D. 4), built by the Servite Fathers, contains a St. George, at the high altar, by *Camillo Procaccini*. In the 5th chapel l., the Annunciation, by *Lodovico Caracci*.

S. Giovanni Battista (F. 5) has in its 1st chapel one of the best works of *Lucio Massari*—the Saviour appearing to the Magdalen. At the high altar, the Virgin and Child, with St. John the Baptist, St. Luke, and S. Pietro Celestino, by *Franceschini*.

S. Giovanni in Monte (9, F. 6) was built in connection with the Seven Churches now called *S. Stefano*, which commemorate the scenes of the Passion, San Giovanni having for its title "in Monte Oliveto." It was founded by St. Petronius in 433, rebuilt in 1221, and restored in 1824, without disturbing the general style. It is a Gothic edifice with a groined roof. The great entrance dates from 1527; the eagle in painted terra-cotta over it is by *Niccolò dall'Arca*. The nave is separated from

the aisles by four wide round arches originally pointed; the arches of the tribune and transepts being still in the latter style. Over the entrance door is a round *window with St. John and the Seven Golden Candlesticks, designed by *Cossa*.

1st chapel rt. The Saviour appearing to the Magdalen, by *Giacomo Francia*. 2nd. Crucifixion, by *Cesi*. 3rd. Martyrdom of St. Lawrence, by *Pier Faccini*. *St. Joseph with the Infant, and *St. Jerome, by *Guercino*. 6th. A small oval Madonna, almost hidden by ex-voto offerings, by *Lippo di Dalmasio*. 7th. *Virgin enthroned with four Saints, by *Lorenzo Costa* (1497) — "exquisitely naïve angels performing music"—*Cic*. 8th. The miraculous figure of the Virgin on the wall to the l., was originally in the ancient Church of S. Eutropio. 9th. S. Ubaldo, by *Giov. Battista Bolognini*. In the choir, the *Virgin with the Almighty and the Saviour above, and saints below, by *Lorenzo Costa* (1497) — "excellent specimen as to treatment of landscape"—*Cic*. The Saints are Victor, John Bapt., Augustine, John Evan., Jerome and Sebastian. The terra-cotta *busts of the Apostles over the stalls are by *Alfonso Lombardo*, and the two Evangelists by *Fra Ubaldo Farina*; the tarsia work is by *Paolo Sacca* (1525). In the l. transept is a copy of Sta. Cecilia, by *Raphael*, now in the Pinacoteca, which stood here till 1796. Beneath the altar is buried the Beata Elena Duglioli dall' Olio, at whose expense it was painted. 6th l. The figure of the Saviour, carved out of a fig-tree, by *Pietro da Pavia* (1430). Behind it is an old Cross on a column. 2nd l., St. Francis kneeling, a powerful work by *Guercino*.

On the stairs leading to the Via S. Stefano are several tombstones and inscriptions formerly on the floor of the church.

St. Gregorio (D. 4), almost entirely rebuilt after the earthquake of 1779, contains, in the 4th chapel on the l., one of the early oil paintings of *Annibale Caracci*: the Baptism of

the Saviour. 2nd l., St. George delivering the Queen from the Dragon, with the Archangel Michael above, pursuing the demons, by *Lodovico Caracci*. Albani was buried in this Church (1660).

S. Leonardo (E. 8) contains, in its 2nd chapel, the Annunciation, by *Tiarini*. At the high altar, Martyrdom of St. Ursula. 1st l., St. Catharine in prison, converting Porphyrius and the wife of Maximianus, both by *Lodovico Caracci*.

Madonna del Baraccano (H. 7) was so called from a Confraternita, established in 1403, in honour of the miracles performed by a picture of the Virgin painted on a bastion of the city walls, called "Il Baraccano di Strada Santo Stefano." Over the portico is a statue of the Virgin, by *Alfonso Lombardo*. At the high altar is the miraculous picture of the Virgin. *Francesco Cossa*, of Ferrara, repainted it in 1450, adding portraits of Giov. Bentivoglio, and Maria Vinciguerra. The frieze of flowers which adorns this altar, and other sculptures of the chapel, are graceful works by *Properzia de' Rossi*.

Madonna di S. Colombano (D. 4) is covered with frescoes, by various pupils of *Lodovico Caracci*. St. Francis on the rt. wall is by *Antonio*, son of *Agostino Caracci*; the Repose on the Flight is by *Spada*; the Sibyl over the side door, and the Coronation of St. Catharine, are by *Lorenzo Garbieri*; Sta. Marta, on the vault above, conversing with the Saviour, before whom the Magdalen is kneeling, is by *Lucio Massari*; by whom are also the Sibyl over the other door, and the Angel bearing the Palm of Martyrdom to Sta. Ursula; the Infant Saviour playing with St. John in the presence of little Angels is by *Paolo*, brother of *Lodovico Caracci*, who gave the design. The Virgin, over the altar, is by *Lippo di Dalmasio*. In the upper oratory, the frescoes of the Passion were the result of a trial of skill among the younger pupils of the

Caracci; among them is St. Peter going out weeping from Pilate's house, by *Albani*.

Santa Maria della Carità (D. 3), formerly attached to a Franciscan convent, now a military hospital, contains, in the 1st chapel, the Visitation, by *Galanino*. 3rd chapel, St. Elizabeth of Hungary in a swoon at the Saviour's appearing to her, by *Franceschini*. Over the high altar are the Virgin and Child, and Charity and St. Francis, a joint work of *Fiorini* and *Aretusi*. 3rd l., Holy Family with St. Antony of Padua, by *Felice*, son of *Carlo Cignani*. 6th, Sta. Anna, by the elder *Bibiena*.

Madonna di Galliera (D. 5) has a handsome interior, rebuilt in 1688 on an earlier foundation, with unfinished and damaged terra-cotta front of 1470. In the 2nd chapel, St. Antony of Padua, by *Girolamo Donnini*, pupil of *Cignani*. 3rd, Holy Family, with St. Francis of Sales, and of Assisi, by *Franceschini*, who painted the frescoes. Behind the high altar a very ancient painting of the Virgin and Child, covered. 3rd l., Incredulity of St. Thomas, by *Teresa Muratori*, celebrated as much for her talent in music as in painting. 2nd l. **Albani*, the Infant Christ between the Virgin and St. Joseph, with angels above. In the 1st is S. Filippo Neri in Ecstasy, by *Guercino*.

Sta. Maria Maddalena (G. 5) contains, at the 1st altar, a Madonna, S. Onofrio, and S. Vitale, by *Tiburzio Passerotti*; and at the 3rd, St. Francis and St. James, by the same. The Virgin, with S. Sebastian and S. Roch, is by *Bagnacavallo*.

Sta. Maria Maggiore (D. 5), an ancient Church, contains at the 1st altar St. John the Evangelist dictating to St. Jerome, by *Tiarini*. The 3rd has an ancient wooden crucifix. The 5th has a Madonna and Child, with St. James the Less and St. Antony the Hermit, by *Orazio Sammac-*

chini. 1st l., Madonna with SS. Catharine and Onofrio, of the 15th cent.

Sta. Maria della Pietà (E. 8), better known as *I Mendicanti*, was stripped of its most valuable treasures at the first invasion by the French, some of which are in the Pinacoteca, while others have never been restored. 1st altar rt., Sta. Ursula, by *Bartolommeo Passerotti*; 2nd l., St. Anna adoring the Virgin in a vision, by *Bartolommeo Cesi*; 1st, Crucifixion, with the Virgin, St. John, and other saints, by the same master.

Sta. Maria de' Servi (F. 7). Forming a square in front, and flanking it towards the street, is the grand **Portico de' Servi*, built upon marble columns, in 1392, by Fra Andrea Manfredi of Faenza, General of the Servites. The frescoes in the lunettes illustrate various events in the life of S. Filippo Benizzi.

The nave, Italian-Gothic of the 15th cent., is separated from the aisles by pointed arches, supported alternately on circular and eight-sided columns, over each of which is a round window. The aisles are prolonged round the choir, having numerous chapels. 2nd chapel rt., the Virgin giving the conventual dress to the Seven founders of the Order, painted by *Franceschini* when nearly 85 years of age. In a cupboard on the l. of the 10th altar (of S. Girolamo) is preserved a marble pitcher, said to have been used at the marriage in Cana, presented by Fra Vitale Baccilieri, General of the Servites, who had been ambassador to the Sultan of Egypt in 1350. In the Choir-aisle to the rt., a coloured terracotta relief of the Virgin and Child, with SS. Laurence and Eustace and two angels, by *Vincenzo Onofri* (1503). At the high altar, five **sculptures* of the Risen Christ, Virgin and Child, St. John Bapt., Adam, Moses, and the Latin Fathers, by the Servite *Montorsoli* (1561). 14th, the Virgin and Child painted on the wall, and SS. Cosma and Damiano, by *Lippo di Dalmasio*; opposite, the Beato Gioacchino Piccolomini fainting during the celebration of Mass,

by *Ercole Graziani*; the small Madonna above it is another work of *Dalmasio*. In the next chapel is a Virgin Enthroned, of the 14th cent. On the back wall of the choir is the slab-tomb of Fra Andrea Manfredi of Faenza (1396), the eminent architect and general of the Order, by whom the Church was founded. Opposite, S. Onofrio, by *Calvaert*. In the 9th chapel l., the **fresco* of S. Carlo was painted by *Guido*, gratuitously, in one day. 7th, **Annunciation*, by *Innocenzo da Imola*. The frescoes of the roof and side-walls are by *Bagnacavallo*. 5th l., St. Andrew kneeling before the Cross prepared for his Martyrdom, by *Albani*. To the rt. is the monument of Card. Ulisse Gozzadini, with his portrait in Roman mosaic. 3rd l., Noli Me tangere, by *Albani*.

Sta. Maria della Vita (E. 6), founded in 1260, by the Beato Reniero of Perugia, who devoted himself on this spot to the relief of the sick, was entirely remodelled in the last cent. In the 2nd chapel are preserved the bones of the Beato Bonaparte Ghisilieri, brought here in 1718, from the suppressed church of S. Eligio. The picture of the Beato Buonaparte and St. Jerome is by *Aureliano Milani*. To the l. of the high altar is an Annunciation, with S. Lorenzo, painted by *Tamburini* from a design of *Guido*. Over the high altar is a fresco of the Virgin and Child, by *Simone da Bologna*. To the rt. of the high altar S. Eligio, by *Calvaert*, and close by an extraordinary group of the Deposition in stone, with large grimacing statues. The Beato Reniero healing the Sick during the Plague, in the 2nd chapel l., is by *Cavedone*. In the Oratory on the first floor is the **masterpiece* of *Alfonso Lombardo*, a relief in terracotta, representing the death of the Virgin in the presence of the Apostles.

S. Martino (D. 6) was built in 1313, restored in 1879, and belonged to the Carmelite Friars from the 14th cent. to the period of the French invasion: it has five wide pointed

arches on either side of the nave supported on short, stumpy, Italo-Gothic columns. The Adoration of the Magi, in the 1st chapel on the rt., is one of the most graceful works of *Girolamo de' Carpi*. In the 4th chapel St. Joachim and St. Anna (1558), by *Giovanni Taraschi*. 5th, the Virgin and Child, with a sainted bishop, Sta. Lucia, and St. Nicholas, who gives a dowry to three young girls, by *Amico Aspertini*, pupil of Francia. He was nicknamed "dai due pennelle," because he worked with both hands, holding at the same time a brush for light and another for dark tints. Behind the high altar is the only work in Bologna by *Girolamo Siciolante*, an imitator of Raphael: it represents the Virgin and Child, with St. Martin, St. Jerome, &c., and contains a portrait of Matteo Malvezzi, for whom it was painted. Its frame is unusually large and handsome. Near the door of the Sacristy is the monument and bust of the eloquent *Filippo Beroaldi* the elder, by *Vincenzo Onofrio*. In the 5th chapel l. is an Assumption, attributed to *Perugino*, but apparently of later date. 4th, St. Jerome, by *Lodovico Caracci*. 3rd, the Crucifixion, with St. Andrew, and the Beato Pietro Toma, by *Cesi*. 1st, Madonna and Child, with SS. Roch, Bernardino, Anthony, and Sebastian, by *F. Francia*—"the landscape is treated quite in a Ferrarese manner"—*Cic*. The St. James in the round window over the altar is by the Beato *Giacomo da Ulma*, from a design by *Francia*.

The ORATORY, formerly the conventual library, was painted by *Dentone*; the Dispute of St. Cyril is by *Lucio Massari*. The altar-piece, representing the Incredulity of St. Thomas, is by *Giampietro Zanotti*.

In the CLOISTER are several sepulchral monuments, among which is that of a certain Petrus, having a relief with six bearded students (1503).

S. Paolo (F. 4, 5), built by the Bernabite fathers in 1611, was restored in

1819 and 1878. It belongs to Prince Spada of Rome, whose arms—three swords—are seen on the front. The marble statues of St. Peter and St. Paul are by *Mirandola* and *Conventi*. The ceiling is curiously painted, with columns and balconies in perspective, and persons looking over them, by *G. Rossi*. At the 2nd altar, *Paradise, by *Lodovico Caracci*. The small Madonna underneath is by *Lippo di Dalmasio*. In the 3rd are the Nativity, and Adoration of the Magi, by *Cavedone*. The frescoes on the vault, representing the Circumcision, the Return from Egypt, and the dispute with the Doctors, are by the same painter. In the rt. transept is St. Gregory showing the souls in purgatory to the Almighty, the Saviour, and the Virgin in the heavens, by *Guercino*. Above the high altar the statues of St. Paul and the Executioner are by *Alessandro Algardi*, who sculptured the ivory crucifix on it: the tabernacle, in the form of a basilica, has colonnettes of jasper. 3rd l., S. Carlo Borromeo carrying the cross through Milan during the plague, by *Lorenzo Garbieri*. 3rd rt., Communion of St. Jerome, by *Massari*. In the choir is some well-carved woodwork.

***SAN PETRONIO** (E. F. 5) is the largest Church in Bologna, and though unfinished, is one of the finest specimens of the Italian Pointed style of the 14th cent. It was founded in 1390, while Bologna was a free city, the architect being *Antonio Vincenzi*, ambassador of the Bolognese to the Venetian Republic in 1396. The original plan was a Latin cross, and, if the building had been completed, it would have been 750 Eng. ft. long, or 136 more than St. Peter's at Rome. The existing portion consists merely of what was intended for the nave and aisles, as may be seen on the outside, where the construction of the transept had been just commenced when the work was abandoned.

Exterior.—The three canopied doorways of the unfinished front are fine

examples of Italian-Gothic; they are covered with reliefs representing various events of Scripture history from the Creation to the time of the Apostles, and are ornamented with busts of prophets and sibyls. The **central doorway* was entirely executed by *Jacopo della Quercia* (1425). The reliefs consist of 32 half-figures of patriarchs and prophets, with the Almighty in the centre of the arch; five subjects from the New Testament in the architrave, and five from the Creation to the Deluge, on each pilaster. Under the arch are statues of the Virgin and Child, St. Petronius, and St. Ambrose. The *left doorway* is remarkable for the angels and sibyls round the arch, by *Tribolo*, well known as the friend of Benvenuto Cellini, who has left an amusing record of him in his entertaining biography. The three first subjects on the rt. pilaster are by *Alfonso Lombardo*, and represent Old Testament scenes. The l. pilaster, Jacob giving his blessing to Isaac, is by an unknown artist. Under the arch is the **Resurrection*, by *Alfonso Lombardo*, admirable for its simple dignity and truth. The *right doorway*, by *Tribolo*, has eight subjects from the Old Testament on the pilasters. Under the arch is Nicodemus supporting the dead body of Christ, by *Amico*; the Virgin is by *Tribolo*; St. John the Evangelist, by *Ercole Seccadenari*.

Interior.—"It possesses in a high degree the various peculiarities which characterize the arrangements of the Italian-Gothic—such as the wide and low pier arches whose span equals the breadth of the nave, the absence of the triforium and of the clerestory string, the great empty circles which occupy the space of the clerestory, the extensive doming of the vaults, the shallowness of the aisles, the heavy capitals which surround the piers and half-piers like a band of leaves, and the squareness of the piers with their nook-shafts; all these serve to make a wide distinction between this example and those of genuine Gothic;

and they are rarely found so completely united even in Italian churches. Each compartment of the aisle has two arches, which open into shallow chapels."—*Willis*.

The ornaments in relief round the great doorway are by *Francesco* and *Petronio Tadolini*. Over the pilasters of the side-doors are circular groups in relief, rt. the Annunciation, l. Adam and Eve in Paradise, by *Tribolo*.

The 2nd rt. (that of St. Bridget), repaired in 1876, is the chapel of the Pepoli, so celebrated in the history of Bologna. The paintings, by unknown artists, on the side-walls (about 1431), are of little value; the figure praying, on the l., bears the inscription, *Sofia de Inghiltera fe fa*; evidently representing the donatario, or the person at whose expense the work was executed; the Virgin, with saints and the donatario, are by *Luca* and *Francesco da Perugia* (1417).

Beyond the 3rd chapel is a monument, by *Pacchioni*, to Card. Opizzoni, more than 50 years Archbishop of Bologna (1855), who left all he possessed to his adopted city. The fine painted **glass* in the 4th chapel is by *Jacob of Ulm* (1491).

6th, St. Jerome, by *Lorenzo Costa*, spoiled by retouching. 8th, belonging to the Malvezzi Campeggi families. The marble ornaments on the screen were designed by *Vignola*. The **tarsia*-work, by *Fra Raffaele da Brescia*, was formerly in the choir of San Michele in Bosco.

9th—Chapel of St. Antony of Padua. The marble statue of the Saint over the altar is by *Sansovino*. His miracles, in chiaroscuro, are fine works by *Giorlamo da Treviso*. The painted **glass* was designed by *Pellegrino Tibaldi*. 10th—Coronation of the Madonna del Borgo S. Pietro on the side-wall, by *Francesco Brizzi*. 11th—The relief of the Assumption, by *Tribolo* (1526), stood formerly at the high altar of La Madonna di Galliera. The angels are by *Properzia de' Rossi*. The walls of this chapel support the entire weight of the Campanile. Opposite, outside

the Choir, is a life-size group of the Deposition, by *Onofri*.

The marble statues of St. Francis and St. Dominic, beside the high altar, are by *Girolamo Campagna*.

10th l., Statue of *Sta. Barbara, over the altar, by *Tiarini*. 9th—the Archangel Michael, by *Calvaert* (Fiammingo). Curious twisted iron railing of the 15th cent., erected by Antonio Barbaca and his wife Margarita Pepoli. 8th—St. Roch, a portrait of Fabrizio da Milano, by *Parmegianino*.

7th—the Chapel of the Baciocchi family—contains the Tombs of Princess Eliza Baciocchi, sister of Napoleon, her husband, and three of her children, with a good Virgin and Child with four Saints, by **Costa* (1492)—“worthy to be compared with any Francia”—*Cic.*; and a fine painted glass window.

5th—the *Annunciation, upon the wall in front, by *Costa*—“very solemnly conceived”—*Cic.* The Apostles are probably by his pupils. The martyrdom of St. Sebastian, between the Virgin and the Angel, is assigned to *F. Cossa*. The tarsia-work beneath was executed in 1495, by *Agostino da Crema*. The pavement of enamelled tiles dates from the earliest times of this manufacture (1487). On the pilaster between this and the next chapel is a great gilded and much restored wooden Statue of St. Petronius.

4th chapel—the Magi, Paradiso and Inferno, are attributed to *Simone da Bologna*, or *Giovanni da Modena*, very early in the 15th cent. In the 2nd chapel, rebuilt by Torregiani at the expense of Cardinal Aldrovandi, whose tomb is placed in it, is preserved the head of St. Petronius, removed by order of Benedict XIV. from S. Stefano. This chapel was gaudily restored in 1743, when the head was brought to it. The 1st chapel was rebuilt and repainted in 1868, and the ancient frescoes of the Crucifixion restored. Between the Chapels are several mediæval crosses, which formerly stood at the gates of the city; one bears the date of

1159, with curious inscription on the back.

On the floor of S. Petronio is the meridian line of Gian Domenico Casini, 73 yards long: it was traced in 1653.

The *Residenza della Fabbrica*, opening out of the l. aisle, contains a highly interesting series of original designs for the still unfinished façade, by the first architects of the period. Three of these are by Palladio; another bears the following inscription in his own hand, “*Laudo il presente disegno*,” and has, no doubt erroneously, been attributed to him. There are others by Vignola, Giacomo Ranuccio, his great rival; Domenico Tibaldi; Baldassare Peruzzi; Giulio Romano and Cristoforo Lombardo; Girolamo Rinaldi; Francesco Terribilia; Varignana; Alberto Alberti, of Borgo San Sepolcro; and unknown artists. Over the entrance-door is the marble bust of Count Guido Pepoli, by *Properzia de’ Rossi*, supposed to be that ordered by his son Alessandro, to prove the powers of that extraordinary woman, as mentioned by Vasari. Over another door are four subjects in relief—Joseph accused before Potiphar, Potiphar’s wife, the Tower of Babel, and the Entombment of Jacob. The first is believed to allude to the history of her own misfortunes. The life of that celebrated and accomplished woman, at once a painter, sculptor, engraver, and musician, is one of the most tragical episodes in the annals of art. She died of love at the very moment when Clement VII., after performing the coronation of Charles V. (Feb. 26, 1530), at S. Petronio, where he had seen and appreciated her genius, expressed his desire to take her with him to Rome.

The *Sacristy* contains a series of 22 pictures, representing various events in the history of S. Petronius, from his baptism to his death, by inferior painters.

Over the great door stood the celebrated colossal bronze statue of

Julius II., by Michel Angelo (1508). The pope was represented with the keys and a sword in his l. hand, blessing the Bolognese with his rt. But in 1511, on the return of the Bentivoglio party to power, and by way of reprisal for the destruction of their Palace at the instigation of Julius II., the statue was destroyed by the people, and the bronze, said to have weighed 17,500 lbs., was sold to the Duke of Ferrara, who converted it into a piece of ordnance, under the appropriate name of the *Julian*. When Michel Angelo asked the warlike pontiff whether he should put a book in his left hand, he replied, "A book! no: let me grasp a sword; I know nothing of letters."

S. Procolo (G. 5) belonged before the French occupation to the Benedictine monks of Monte Cassino; its foundation is of very ancient date, but the present Church was built in 1536. In a lunette over the principal entrance is a Virgin and Child with SS. Benedict and Sixtus, by *Lippo di Dulmasio*. 2nd chapel rt., St. Benedict in ecstasy, by *Cesi*, who is buried in this Church. 4th l., the Virgin in glory, with St. Benedict below, by *Ercole Graziani* the younger. In the 2nd chapel l. is the marble urn over the altar in which are preserved the bodies of the two martyrs who gave their names to this Church, a soldier and a bishop, found in the ancient subterranean Church in 1390. 1st chapel l., St. Maurus, by *Ercole Graziani*. On the outside wall, to the l. of the door, is the following inscription, to the memory of a person called Procolo, who was killed by one of the bells falling on him as he was passing under the campanile.

Si procul a Proculo Proculi campana fuisset,
Nunc procul a Proculo Proculus ipse foret.
A.D. 1393.

S. Rocco (D. E. 2) has been converted into a "Camera Mortuaria," where the dead are deposited before being carried to the Campo Santo. The oratory is covered with frescoes by late Bolognese artists representing

events in the life of the saint, and of the patron saints of Bologna.

S. Salvatore (E. 4) was built in 1605. In the 1st chapel rt. is the Beato A. Canetoli refusing the Archbishopric of Florence, by *Ercole Graziani*. In the rt. transept, the Virgin holding the infant Saviour to St. Catharine, with St. Sebastian and St. Roch, is by *Girolamo de' Carpi*. The Coronation of the Virgin, underneath, is of the 14th cent. In the l. transept is a striking *Nativity by *Tiarini*; in the 3rd l., a fine *Crucifixion with saints, by *Innocenzo da Imola*; in the 9th (1st chapel on the l.), *St. John kneeling before the aged Zacharias, by *Garofalo*, who has introduced his own portrait, the first on the rt. Guercino was buried in this Church, without any inscription or monument.

The Library of the attached Convent was handed over to the University after 1866. The Church was once the headquarters of English students at the University, who erected here an altar to St. Thomas of Canterbury immediately after his canonisation in 1173. It was afterwards transferred to a private family, and has now disappeared.

Spirito Santo, W. of Madonna di Galliera (D. 5), has a handsome but ruined front in brick and terra-cotta. The pilasters and frieze have arabesque reliefs, and there is a series of five heads over the door.

San Stefano (13, F. 6), the most ancient ecclesiastical edifice in Bologna, and one of the oldest in Italy, is quite a labyrinth of mediæval alterations at various dates of an earlier building. It now forms a group of seven churches, and was most probably originally a Roman basilica, of which various fragments are built into the later work, but none of the original construction remains visible. From the piazza we enter the 1st church, that of the CROCIFFISSO (1637), with a 12th-cent. pulpit on its front. In the 1st chapel on the rt. is a painting by *Teresa Muratori* and her master, *Giuseppe dal Sole*, repre-

senting a father supplicating St. Benedict to intercede for his dying son. Descending some steps on the l. we enter the octagonal 10th cent. Church of *SAN SEPOLCRO, supposed to have been the ancient Lombard Baptistery. The marble columns are said to have been derived from a temple of Isis, which occupied this site. A pillar of brick was added to each of them in the 12th cent. The marble urn beneath the altar, with its ancient symbols, was erected at the same time to receive the body of S. Petronius, who is said to have imparted miraculous qualities to the water of the well. The walls are almost entirely of brick, and over the arches are small windows of two lights. The curious erection in the centre is an ancient Model of the Tomb in the Holy Sepulchre at Jerusalem, with a modern staircase. The 3rd Church is formed out of the ATRIO DI PILATO, an open Court with colonnades. In the centre is a mediæval font, which once stood in the Lombard Baptistery, and bears the name of Luitprand (744). Here are many ancient monumental inscriptions. In a chapel is a good painting of St. Jerome and St. Francis adoring the Saviour on the Cross, by *Giacomo Francia*, and a painted Crucifix, by *Simone da Bologna* (1370), surnamed *dei Crocifissi*, from the excellence with which he treated this subject. Behind this is the hall of the *Compagnia dei Lombardi*, erected by Benedict XIV.; the keys of the gates of Imola, captured by the Bolognese in 1328, are preserved here. It is open only on the 1st Sun. in Feb. From this Court opens the chapel of the TRINITÀ, also in a Lombardo-Gothic style, with ancient columns and a groined 12th-cent. vault. S. Ursula, on a pillar to the l., is by *Simone da Bologna*; the Holy Trinity over the altar is by *Sammachini*. We now enter the 5th Church, that of the MADONNA DELLA CONSOLAZIONE. On the walls are several 14th-cent. paintings of saints. From this enclosed corridor we descend into the Church, the CONFESSIONE, a kind of crypt (usually closed), having

ancient columns with reliefs, and the bodies of two native saints and martyrs, Vitalis and Agricola. One of the pillars professes to represent the exact height of our Saviour. Returning to the 4th Church, we pass into the SACRISTY, which has a Virgin and Child with St. Nicholas and other Saints, by *Sabbatini*, and a painting by *Lippo di Dalmazio*. Adjacent is a small handsome *CLOISTER (11th cent.), the upper gallery sustained by twin columns supporting round arches. Some of the capitals on the N.W. side are formed by whimsical figures of men and animals. The 7th Church (usually closed), with its main entrance towards the Piazza, probably occupies the site of the primitive cathedral, founded by S. Faustinianus, A.D. 330, but the present structure, dedicated to SS. PETER AND PAUL, is of the 12th cent., with Roman materials built in. On some of the massive piers and coupled columns early frescoes of saints have been discovered under the whitewash. There is an Ionic capital on the last column to the rt., apparently antique. Here is the sarcophagus of S. Agricola (9th cent.). To this church, still under restoration, belong several paintings, temporarily placed in the Sacristy and elsewhere.

S. Stefano is celebrated for its relics, among which are the bodies of 40 martyrs, brought by S. Petronius from Jerusalem. (Keys at the *Municipio*.) There is a curious reliquary with enamels by *Jacopo Rossetti* (1380).

SS. Trinità (G. 7) has, at the 1st altar rt., the Madonna in Glory, with SS. Jerome, Francis, Doninus, and Apollonia, and some children playing with the cardinal's hat, by *Giov. Battista Gennari*, of Cento.

SS. Vitale ed Agricola, giving its name to the street leading towards Ravenna, was consecrated in 428 by St. Petronius and St. Ambrose, but has been restored, and preserves nothing of its ancient architecture. Under the portico, to the l. of the door, is the slab-tomb of a physician, with a

relief of a lecture. In the 1st chapel l. is a graceful painting by **F. Francia*, "beautiful angels hovering and playing on instruments round an old picture of the Madonna"—*Cic.* On each side of it is a large fresco—rt., the Nativity, by his son *Giacomo*; l., the Visitation of Mary and Elisabeth, with portraits of the donatori, by *Bagnacavallo*. On the wall close by is a curious relief of a bishop worshipping Christ in the tomb (1362). The column, with a cross of the early Christians, in the opposite corner of this chapel, formerly stood on the spot in the adjoining street where SS. Vitalis and Agricola suffered martyrdom. The 2nd chapel rt. has a Return from Egypt, by *Tiarini*.

PUBLIC BUILDINGS.

At the centre of the city is the **Piazza Maggiore** (now *Vittorio Emanuele*), the Forum of Bologna in the middle ages: it is still surrounded by remarkable edifices rich in historical associations, the relics of the once formidable republic. It was considered by Evelyn as the most stately piazza in Italy, with the single exception of that of San Marco at Venice. Standing in this square, with his face towards the unfinished front of S. Petronio, the visitor has on his rt. the great mediæval Palazzo Comunale, on his l. the Portico dei Banchi, and behind him, at the corner, the Palazzo del Podestà. Facing the Church is a bronze EQUESTRIAN STATUE of Victor Emanuel, erected in 1888 on the 800th anniversary of the foundation of the University.

The **Fontana Pubblica** (or *di Nettuno*) was constructed in 1564, while Cardinal (afterwards S. Carlo) Borromeo was legate. The general design is by *Lauretti*; the pedestal and the basin are by *Antonio Lupi*; and the poor figure of Neptune (8 ft. high), with the other figures and bronze ornaments, are by *Giovanni Bologna*. The cost of the fountain, with its pipes and aqueducts, was 14,000*l.*

The **Palazzo Comunale**, begun in 1290, and restored in 1888, was, prior to 1848, the residence of the Legate and of the Senator, as it is now of the Civil Governor. Its front still exhibits some traces of the Pointed style in its eight walled-up windows, but the building has been so altered at various periods, that little uniformity remains. High up, under a canopy, is a Madonna, by *Niccolò dell' Arca* (1494), in terra-cotta, once gilt. The ornaments of the clock are by *Tadolini*. The entrance gateway is by *Galeazzo Alessi* (1570); the bronze statue of Gregory XIII. (*Buoncompagni* of Bologna), erected at the cost of his fellow-citizens, is by *Alessandro Menganti* (1588). After the revolution of 1796, in order to save the statue, the inhabitants converted it into that of S. Petronio, their patron Saint. The tiara was changed for a mitre, and a huge pastoral staff placed in the right hand, with the inscription "Divus Petronius Protector et Pater." The pastoral staff is quite out of proportion with the dimensions of the statue.

A grand spiral staircase of 53 steps, by *Bramante*, leads to the upper halls. The bronze bust of Benedict XIV., and the ornaments over the door, where it is placed, are by *Giambattista Bolognini*. The Saloon of Hercules takes its name from his colossal statue by *Alfonso Lombardo* (1520). On the l. is a hall, covered with frescoes, by late Bolognese artists, and in the adjoining chapel is a fresco of the Virgin (Madonna del Terremoto), supposed to have been painted by the school of Francia in 1505. The Sala Farnese, on the 2nd floor, so called from a bronze statue of Paul III., has roof and walls covered with paintings, representing the history of the city, by *Cignani* and other artists.

The **Palazzo del Podestà** was begun in 1201, the front added in 1485 by *Bartolommeo Fioravanti*. It has a portico of nine square-headed arches, surmounted by a gallery, and by a second row of arches which are separated by highly decorated Ionic

pilasters. It was the prison of Enzo, King of Sardinia, and natural son of the Emp. Frederick II., captured by the Bolognese at the battle of Fossalta, in 1249, kept here a prisoner until his death in 1272, and buried in San Domenico. During his long imprisonment, the prince employed his time in poetical compositions, some of which are marked by considerable taste. The young king, moreover, was beloved in his captivity by a fair damsel of Bologna, Lucia Vendagoli, who succeeded in visiting him under various disguises, and attempted his rescue by concealing him in a cask, and having him carried out in it, but a lock of his golden hair hanging out betrayed the secret. The great hall (170 ft. by 74) is still called *Sala del Re Enzo*. In 1410, the conclave for the election of Pope John XXIII. was held here; in the last cent. it was converted into a theatre; it was afterwards used for the game of *pallone*; and was latterly degraded into a workshop. The building also includes the Archives of the Notaries (*Archivio Notarile*), rich in unpublished materials for the history of Bologna, and indeed of Italy during the middle ages. The lofty *Torrazzo dell' Aringo*, rising out of the midst of the building, was erected in 1264, for the purpose, it is said, of watching Enzo. The statues in terra-cotta of SS. Petronius, Florian, Eligius, and Francis, protectors of the city, on brackets, at its base, are by *Alfonso Lombardo*.

The *Portico de' Banchi*, occupying one side of the Piazza, was built between 1400 and 1412; but it is now included, with the *Portico dell' Archiginnasio*, under the name of *Pavaglione*, remodelled by *Vignola* in 1562. Here are some of the principal shops of Bologna. Opening out of it is the *REGISTRO*, formerly the College of Notaries, presented to that body in 1283 by the learned juriscounsel and chief magistrate *Rolandino Passeggeri*, who is buried in the Piazza di S. Domenico. The hall, now converted into a chapel, has a Madonna by *Passerotti*; the *N. Italy*.

Sacristy contains, among other documents, a Diploma of the Emperor Frederick II., confirmed by a Bull of Julius II., granting to the *Corretore de' Notari* the power of creating apostolical and imperial notaries, and of legitimizing natural children. The entrance to the *Archiginnasio* is also under the portico.

The *Mercanzia* (E. 6) is the best preserved example of the ornamented Italian-Gothic in the city. It was built in 1294 of moulded brickwork, but assumed its present form in 1499 under the Bentivogli, and has been well restored. The interior contains the Exchange and the Tribunal of Commerce. On the stairs are painted, commencing from the top, the shields of the ten corporations of the city—*Cambiatori, Mercanti, Macellari, Merciai, Orefici, Tallegari, Drappi a lana, Drappi e Strazziolari, Speciali*, and *Bambiriari*—and of the Consuls of Commerce from A.D. 1441 to 1813.

A little N. of this building are the two

Leaning Towers, destitute of architectural attractions, but no doubt intended, like other towers and Church fronts in Italy, to be encased in marble. Their bareness is somewhat relieved by the "put-log holes," as they are termed by builders, in which the bricklayers inserted the supports of their scaffolding. The *Torre Asinelli*, begun in 1109 by *Gherardo degli Asinelli*, is of massive brickwork, divided into three portions; the lowest has a projecting battlement, occupied by shops; the others diminish upwards in their outward diameter, whilst the inner one increases, owing to the lesser solidity and thickness of the walls as they ascend. It is 321 ft. high, and 4 ft. out of the perpendicular. The inclination is to the W., quite opposite to that of its neighbour. It can be ascended without danger, and commands an extensive view, but the visitor is not allowed to go alone. There are 449 steps, divided into flights of 10 each, between which

there are convenient landing-places. The lower stairs ascend for a short way round an axis, the remainder being placed against the inner walls. On the top is a kind of lantern or belfry, containing a bell only tolled on very solemn or important occasions.

It does not appear that the inclination of the tower has undergone any change of late years. As to its use, there is every reason for believing that, like many others in Bologna, it was reared from family vanity. It is entered by a low door on the S. side, where the keeper will be found.

The **Torre Garisenda**, built by the brothers Filippo and Oddo Garisenda, in 1110, is 161 ft. high, and nearly 10 ft. out of the perpendicular. Some writers have maintained that the inclination of the Garisenda tower is the effect of art, but the courses of brick and the holes to receive the timbers of the floors are also inclined, which they would not have been if the tower had been built in its present form.

There are remains of other similar towers in different parts of Bologna, especially two near the Archbishop's Palace, the bases of which are built of blocks of gypsum.

The **Cassa di Risparmio**, or Savings Bank, in the Via Farini (F. 6), with its handsome wrought-iron railings, is a good specimen of modern architecture. It was designed by *Giulio Mengoni* (1877), who built the well-known gallery at Milan, and has left several monuments of his genius in Bologna.

The **University** (16, D. 7) is the oldest in Italy, and the first in which academical degrees were conferred. It owes its origin to *Irnerius*, chief of the Glossators and founder of the famous law school of Bologna, who began teaching here between 1070 and 1100. The great tide of scholars had set in by 1120; the University obtained recognition from the Emperor at the diet of Roncaglia in 1158, when its "Four Doctors"

were called by him to sit as assessors, and privileges granted to persons travelling for the sake of study. During the troubled period of the 12th cent. the fame of this University attracted students from all parts of Europe; no less than 10,000 are said to have assembled here in 1262, and it became necessary to appoint regents and professors for the students of each country. *Irnerius* revived the study of the Roman system of Jurisprudence, which his disciples for nearly two centuries spread over Europe, sending in 1144 to England *Vacarius*, one of the ablest of their body, and founder of the law school at Oxford. It was at Bologna that the Ecclesiastical Laws were first collected and arranged in a convenient form, since known as the **CANON LAW**, by the labours of *Gratian*, a Benedictine monk. The faculties of medicine and arts were added before the commencement of the 14th cent.; and *Innocent VI.* instituted a theological faculty some years later. In the 14th cent. also it acquired celebrity as the first school where dissection of the human body was practised; and in 1789 it became renowned for the discovery of galvanism within its walls. This University has also been remarkable for an honour peculiarly its own—the number of its learned female professors. In the 14th cent., *Novella d'Andrea*, daughter of the celebrated canonist, frequently occupied her father's chair. The name of *Laura Bassi*, Professor of Mathematics and Natural Philosophy, is of more recent date; she had the degree of Doctor of Laws, and her lectures were regularly attended by many learned ladies of France and Germany, who were members of the University. Another instance is that of *Signora Manzolina*, who graduated in surgery and was Professor of Anatomy; and nearer our own times (1794-1817) the Greek chair was filled by the learned *Clotilda Tambroni*. At the present time the University has a staff of 55 professors, and the number of students exceeds 1400.

The noble Palace, which includes the

University and Library, was formerly the Palazzo Cellesi. It was built by Cardinal Poggi, the façade being designed by *Pellegrino Tibaldi*, and the imposing court by *Bartolommeo Triacchini*, a native architect of the 16th cent. It was purchased in 1711 by the Senate of Bologna, to receive the library and the collection of natural history and scientific instruments presented to the city, as the foundation of a national institute, by Count Luigi Ferdinando Marsigli, the friend of Sir Isaac Newton, and a Fellow of the Royal Society of London.

The Palace at first included the Academy of Sciences (Istituto delle Scienze di Bologna), founded in the 17th cent. In 1803 the University was transferred hither.

The halls of the Loggiato and the adjoining chambers are remarkable for their frescoes by *Pellegrino Tibaldi* and *Niccolò Abbate*. In the court is a statue of Hercules in grey stone, by Angelo Pio, a sculptor of some repute in the 17th cent. In the upper corridors are several memorials, erected in honour of celebrated professors and others, natives of the city; and in the lower one a handsome monument to Count Rossi, who had been professor here, assassinated at Rome in 1848.

THE CABINET OF NATURAL PHILOSOPHY contains some paintings by Niccolò Abbate. The ANATOMICAL MUSEUM is rich; and the various branches of pathological, general, and obstetrical anatomy are well illustrated by preparations and wax models. The GEOLOGICAL MUSEUM in an adjoining building contains a good collection of fossils of Italy, and especially of the country around—amongst the latter the head and nearly entire skeleton of a gigantic Dugong, discovered in the pliocene beds at Riota, near Pianora, on the road to Pietramala. Upon one of the walls are suspended the chains by which Count Marsigli was bound when a prisoner with the Turks.

At the top of the building of the University is the **Observatory**, containing some good astronomical in-

struments. The view from the terrace of its tower is most extensive.

The University Library (daily 10 to 2) contains about 170,000 printed volumes and 6000 manuscripts; of these, not less than 20,000 volumes were presented by Benedict XIV., who also induced Cardinal Monti, another native of Bologna, to follow his patriotic example. Among the printed books is a copy of the first edition of Henry VIII.'s famous *Assertio Septem Sacramentorum adversus Martinum Lutherum: Lond. in Edibus Pynsonianis*, 1512, dedicated to Leo X., with the autograph signature "Henricus Rex." There are about 200 vols. of scientific MSS. by Ulysses Aldrovandi.

Here the late Cardinal Mezzofanti commenced his career as librarian. He was born in 1776, the son of a small tradesman of Bologna, and became celebrated throughout Europe for knowledge of languages, whilst he filled the chair of professor of Greek and Oriental literature in this University. He died at Naples in 1849. At the age of 36 Mezzofanti is said to have been able to read 20, and to converse fluently in 18 languages; at the time of his death, in 1849, he spoke 42. Mezzofanti was called to Rome by Gregory XVI., and appointed to a post in the Vatican Library, under Mai; and when that illustrious scholar was created a cardinal, Mezzofanti was raised to the same dignity. "I do not recollect," said Lord Byron, "a single foreign literary character that I wished to see twice, except, perhaps, Mezzofanti, who is a prodigy of language, a Briareus of the parts of speech, a walking library, who ought to have lived at the time of the tower of Babel, as universal interpreter; a real miracle, and without pretension too. I tried him in all the languages of which I knew only an oath or adjuration of the gods against postillions, savages, pirates, boatmen, sailors, pilots, gondoliers, muleteers, camel-drivers, vetturini, postmasters, horses, and houses and everything in post! and by Heaven! he puzzled me in my

own idiom." A new Hall, dedicated to Mezzofanti, contains the MSS.; among which are some interesting ones of Tasso, a number of Voltaire's letters to Frederick of Prussia, letters of Metastasio, Mezzofanti's Catalogues, a number of illuminated Books of Hours, &c. In a small adjoining hall is Mezzofanti's own library, purchased after his death and presented to the University by Pope Pius IX.

The *Collegio di Spagna* (F. 4) was founded in 1364, by Cardinal Albornoz ($\frac{1}{2}$ fr.). The frescoes of its portico by *Annibale Caracci*, in his youth, have been restored. In the upper loggia is a fine fresco by *Bagnacavallo*, representing the Holy Family, with an angel above scattering flowers, and the Cardinal founder kneeling in veneration. The Court is handsome, and there is an ornate doorway. In the Chapel is a Virgin and Child with Saints, by *Marco Zoppo*, and some frescoes by *Lippo di Dalmasio*. This is the last surviving College of a large number, which existed here in the middle ages, corresponding to those of Oxford and Cambridge.

The *Collegio dei Fiamminghi* in the Via Guerrazzi (F. 7), established for Belgian students in 1682, has a portrait of the founder, by *Guido Reni*.

The *Collegio Venturoli*, so called from the eminent architect of Bologna, who founded it for architectural studies in 1825, occupies the building formerly used as the Hungarian College. The establishment is well managed, and the pupils are educated here until their 20th year. The marble bust of Venturoli is by Professor *Demaria*.

The *Botanical Garden* was formed in 1804, on the site of the ancient *Collegio Ferrerio de' Piemontesi*, a practical school for agricultural students. Here stands the *Palazzino della Viola*, built by the Bentivogli, and now in a sadly degraded state. In the room used as a lecture-room for the agricultural students are decaying

and neglected frescoes, once of much beauty, by *Innocenzo da Imola*, who was employed by Giovanni II. Bentivoglio to decorate his Casino with mythological subjects: Actæon transformed into a stag, Diana and Endymion, Apollo and Marsyas, &c.

PICTURE GALLERIES, MUSEUMS, AND LIBRARIES.

The *Accademia delle Belle Arti* (D. 7, 8) occupies a suppressed convent of the Jesuits. On the ground-floor are several casts from ancient and mediæval sculptures, and a statue of a Duke of Courland, who resided at Bologna, and was one of the protectors of the institution at its commencement.

The **Pinacoteca*, on the 1st floor, is open daily from 9 to 3 or 4 (1 fr.; Sun. 11 to 2, free; catalogue, 1 fr.). Some of the paintings were carried off by the French in 1796, and restored after the peace of Paris in 1815.

Besides *Raffaël's* St. Cecilia, the great boast of the Gallery, this Collection includes some good works by *Francia*, *Cossa*, and *Timoteo della Vite*; the majority of its examples, however, being of the later Bolognese School.

Agostino Caracci: Assumption.—*Communion of St. Jerome, his most important picture.

Albani: Baptism of Christ.

Annibale Caracci: Annunciation.—

*Virgin and Children, with SS. Catharine and John Evan.; "the first recalling *Paolo Veronese*, the second *Correggio*, the third *Parmigianino*, and the last *Titian*."—K.

Bagnacavallo: Marriage of St. Catharine.—Holy Family, with SS. Paul, Benedict, and Mary Magdalene.

Bugiardini: Virgin and Child.—St. John in the Wilderness.—Marriage of St. Catharine.

Calvaert: Scourging of Christ—Noli me tangere.

Caravaggio: Judith.

Cavedone: *Virgin and Child appearing to SS. Petronius and Eloy.

Chiodarolo: Nativity; in the opinion

of Morelli, a studio-picture of *Lor. Costa*.

Cignani: Samson and Delilah.

Cima da Conegliano: *Virgin and Child.

Cossa: *Virgin and Child, with SS. Petronius and John Evan., and a donor (1474)—“showing great power and originality, the heads grand, massive, and finely modelled, the draperies broad and well disposed, the architectural decorations executed with much mastery.”—*K*.

Costa (Lor.): *Virgin and Child, with SS. James and Sebastian (1491).—Marriage of the Virgin (1505).—SS. Petronius, Francis, and Thomas Aquinas (1502).—*Virgin and Child, with SS. Petronius and Thecla (1496).

Cotignola: Marriage of the Virgin.

Domenichino: Death of Peter Martyr, painted for two nuns of the Spada family. “Even Domenichino, usually so mild and delicate, what a butcher he becomes in some circumstances! . . . the death of S. Pietro Martire is only a new edition of that of *Titian*,”

Cic.—Martyrdom of St. Agnes. “The stabbing on the pile of wood, with its accessories, makes the harshest possible contrast with all the violin-playing, flute-blowing, and harping of the angelic group above,” *Cic.*—Madonna of the Rosary, with St. Dominic, Angels carrying emblems, a Pope and several figures beneath; it was carried to Paris. The two children in the foreground are worthy of special remark. “His great altar-pieces, gathered together in the Gallery of Bologna, contain little more than theatrical attitudes.”—*K*.

Dosso Dossi: Virgin and Child, with Angels.

Francia (Fr.): Annunciation, with SS. John Bapt. and Jerome.—Crucifixion, with the Virgin and Mary Magdalene, St. Jerome, and St. John the Evangelist.—*Virgin and Child, with SS. Augustine, Francis, John the Baptist, Sebastian, Proculus, and Monica (1494), his earliest work. “The most Peruginesque of all his works, splendidly painted,” *Cic.* It was executed for B. Felicini, and is said to have procured for the painter

the patronage of the Bentivogli. — *Nativity (1499), with angels and saints; the Knight of Malta kneeling is Antonio Bentivoglio; the Shepherd, Pandolfo Cassio, a rich jeweller and poet, and a friend of the painter.—Madonna and Child between SS. George, John the Baptist, Stephen, and Augustine, with an angel bearing a lily.—Virgin and Child, with SS. Peter, late.—Virgin and Children, with SS. Paul and Francis.—Annunciation, with SS. John the Evangelist, Francis, Bernardino, and George (1500).—Pieta, with two angels.—Virgin and Child, with the Adoration of the Shepherds and the Crucifixion.—Two Niello works, Crucifixion and Resurrection.

Francia (Giac.): Virgin and Child, with SS. John Bapt., Paul, and Mary Magd.

Francia (Giac. and Giulio): Virgin and Child with SS. Peter, Francis, and Mary Magd. (1526), his masterpiece. “Inspired indeed not by his father, but by the Venetians, and therefore free from sentimentality,” *Cic.*

Garofalo: Holy Family.

Gessi: St. Francis receiving the Stigmata.

Gherardo Fiorentino: Marriage of St. Catharine, where Christ is a full-grown man and St. Catharine wears a nun's dress.

Giotto: *SS. Peter and Paul, with the archangels Michael and Gabriel—the wings of an altar-piece at the Brera, of doubtful authenticity.

Giov. Gius. dal Sole: S. M. Magdalene.

Guercino: *The Virgin appearing to S. Bruno in the desert, from the Certosa; it was carried to Paris. “One of his most attractive works,” *Cic.*—*St. William of Aquitaine receiving the religious habit from St. Felix, with the Madonna above, and SS. Philip and James; formerly at S. Gregorio, from which it was removed to Paris in 1796.

Guido Reni: *Drawing in Chalk for the Ecce Homo.—S. Sebastian.—*Samson, after having vanquished the Philistines. Painted for Cardinal

Ludovisi, to be placed over a chimney, which will explain its unusual form: on his death, the Cardinal bequeathed it to his native town, where it long formed one of the ornaments of the Senatorial Palace.—Crucifixion, with the Madonna and St. John. "The Virgin is a figure of solemn beauty, one of his finest and most dignified creations."—K.—*S. Andrea Corsini.—Coronation of the Virgin.—*Madonna del Rosario, painted on silk (1630) as a Church banner, to be carried in processions in the time of plague or any public calamity. Below are the Protecting Saints of Bologna.—Study of a Head.—Madonna della Pietà, with SS. Petronius, Carlo Borromeo, Dominic, Francis, and Proculus (1616), and beneath them a bird's-eye view of the city with its towers. This picture "owes its strongest effect to the symmetrical construction of the lower as well as of the upper group . . . unfortunately Guido had not the courage to transfer this scene, like Raphael his Transfiguration, into a distinct upper space, arranged for a second point of view (as on a hill); but gives it as if painted on a tapestry hanging above the kneeling saints," *Cic.* This painting was executed in 1616 for the municipality, who were so pleased with it, that, in addition to the price agreed upon, they bestowed a gold chain and a medal of gratitude on the artist.—*Massacre of the Innocents. "The female figures are beautiful, and the composition very animated; but the feeling for mere abstract beauty is too apparent."—K.

Hugo van der Goes: Madonna in a Garden.

Jacopo degli Avanzi: Altar-pieces, "showing great exaggeration and feebleness."—K.

Innocenzo da Imola: Virgin and Child, with SS. Michael, Peter, and Felix.—Madonna and Children, with St. Francis and Sta. Clara—"freely executed in the Raffaelesque spirit," *Cic.*

Lodovico Caracci: Birth of John the Baptist, "with much that is attractive in the truth and artlessness of some portions."—K. "A late reso-

lute grand picture," *Cic.* The portrait to the rt. is of Monsignore Ratta, who had the painting executed for a monastery.—*Virgin and Child, with SS. Dominic, Francis, Clara, and Mary Magdalene; portraits of the Bargellini family.—Conversion of St. Paul.—Transfiguration.—*Virgin and Child, with SS. Jerome and Francis, "painted with peculiar grace, and with a happy imitation of the chiaro-scuro of *Correggio*."—K.

Luca Giordano: Pietà.

Lucas van Leyden: History of Esther.

Marco Zoppo: S. Apollonia; attributed by Morelli to *Galasso Galassi*.

Mazzolino: Nativity.

Mengs: Portrait of Clement XIII., "grander, truer, less pretentious, than any Italian portrait of the century," *Cic.*

Niccolò da Cremona: Entombment.

Niccolò da Foligno: A remarkable altar-shrine (1482), on both sides of the same piece of wood: in front, the Madonna between saints; on the back the Annunciation, all on gold ground. It comes from Arcevia, in the March of Ancona, and was presented to the Academy by Pius IX.

Parmegianino: Virgin and Child with SS. Margaret, Augustine, and Jerome.

Perugino: *Virgin and Child, with SS. Michael, John, Catharine, and Apollonia. This picture formed part of the French spoils in 1796. "It belongs to Perugino's fine time; the arrangement of the group of the Virgin and Child is very charming and original; condition excellent."—C. and C.

Pontormo: Virgin and Child.

Pellegrino Tibaldi: Marriage of St. Catharine—"distinguished by an unaffected grace and an expression of earnest feeling."—K.

Primaticcio: Concert.

Prospero Fontana: Entombment.

Quentin Matsys: Moneychangers.

Raffaël: *St. Cecilia in Ecstasy on hearing the heavenly music of the Angels, surrounded by SS. Paul, John the Evangelist, Augustine, and Mary Magdalene. "The head

turned up towards heaven, with a beautiful pensive countenance, having an expression of concentrated and exalted feeling, . . . is deeply and touchingly impressive; . . . St. Paul, a superb dignified figure, fills one corner; St. John, drawn with a greater expression of simplicity and delicacy of form, is next to him; St. Augustine, another grand figure, and Mary Magdalene, like sister of the heaven-devoted Cecilia, stand close by her. . . . Musical instruments, scattered on the foreground, fill it up, but without attracting the eye; a heavy cloudy sky forms the horizon, while high in the heavens a choir of angels, touched with the softest tints, is indistinctly seen.”—*Bell*. “On the earth lie the worldly musical instruments, half broken, unstrunged, even the pious organ falls out of the hands of the saints; all are listening to the choir of angels, only indicated in the air above. Raphael gave song to this wonderfully improvised upper group, whose victory over instruments is here substituted for the conquest, itself impossible to represent, of heavenly tones over the earthly, with a symbolism worthy of all admiration,” *Cic*. The lower part of the picture is supposed to have been painted by Raphael’s scholar, Giov. da Udine. This beautiful picture was painted about 1515, for the Lady Elena dall’ Olio, afterwards beatified, and long stood over the altar of the Bentivoglio chapel at San Giovanni in Monte. It was removed by the French, and remained in Paris till 1815. It is tolerably preserved and restored, with the exception of the coarsely over-painted sky.

Rubens: Angels.

Seghers: Flowers.

Simone da Bologna: Altar-piece.

Snyders: Hunting Scenes.

Tiarini: Marriage of St. Catharine, in the presence of SS. Joseph and Margaret.—Entombment.

† *Timoteo della Vite*: *St. Mary Magdalene—“Grace and refinement combined with a naïve and touching sentiment.”—*K*.

Tintoretto: Visitation.

Vasari: Gregory I. (1540) enter-

taining twelve poor Pilgrims, amongst whom Our Saviour, as we are told by the church legend, appeared as the 13th. This painting, executed for the Convent of S. Michele in Bosco, is chiefly interesting for the portraits of several of the artist’s contemporaries and patrons: Clement VII. as St. Gregory, Duke Alessandro de’ Medici, &c., and even the butler of the convent.

Vitale: Virgin and Child (1320).

Vivarini (*Ant. and Bart.*): Madonna, with saints (1450); the frame carved by *Cristoforo da Ferrara*. “One of the most tasteful combinations of architectural carving and panel painting that the period produced.”—*C*. and *C*.

The **Archiginnasio** (18 F. 5) occupies the E. side of the Piazza Galvani. (Daily 8 to 5; fee to the civil and intelligent custodian, and to the porter.) It was built as a University for S. Carlo Borromeo in 1562, by *Terribilia*, and consists of a handsome Court surrounded by a Doric portico below, and an Ionic loggia above. The professors had previously taught in hired Class Rooms, there being no University buildings.

In this Court is the entrance to the small chapel of **S. M. dei Bulgari**, which has its walls and ceilings covered with frescoes chiefly relating to the Virgin, by *Bartolommeo Cesi* (1590).

Under the portico, and in the loggie above, are several interesting memorials of deceased professors: the physician *Muratori*, by his daughter *Teresa*; the celebrated anatomist *Malpighi*, by *Franceschini*; *Valsalva*, also a celebrated anatomist, with his bust in relief; *Mariani*, by *Carlo Cignani*; and the philosopher *Sbaraglia*, by *Donato Creti*. All the halls, galleries, and loggie are decorated with the coats of arms of the students of the ancient university, forming a curious and not unpleasant kind of decoration; there are about 6000 of these escutcheons, with the names and country of their owners.

The entrance to the **Public Library**,

or *Biblioteca Comunale* (11 to 4), is from the upper loggia. The Library was formed in 1801 out of the spoils of suppressed Convents, and its first home was at San Domenico. In 1811 it was enriched by a legacy from the learned Abate Magnani, a native of the city, and was moved hither in 1839. It now contains about 200,000 vols., in a series of halls with a length of 200 yds. The bust of Mezzofanti is seen over a door. In the last room was given the first representation of Rossini's *Stabat Mater*. It contains an interesting model of the *Teatro Comunale* as first arranged, without a pit or any place for the people.

The ***Museo Civico** (22 E. 5), a very interesting and well-arranged museum, contains all the antiquarian collections formerly in the Archiginnasio (10 to 3, 1 fr.; Sun., 50 c.).

The Entrance Hall contains Roman tombs, a well-mouth, and a Statue. Opening out of it on the rt. is a small room with remains of capitals and pavements, and another on the l. with fragments of terra-cotta. The tastefully arranged Court is surrounded with inscriptions, among which is that belonging to the sacred well, which gave rise to the commentary of Paciaudi on the "*Puteus Sacer*"; milestones from the *Via Æmilia*, numbered CC. and CCCXXVI.; fragments of *latercoli*, or military registers; and a large number of sepulchral tablets. Beyond this is another room with architectural remains of the mediæval period.

On the upper floor, reached by a staircase at the end of the Court, is the MUSEUM, divided into two sections, Ancient and Mediæval.

ROOM I. Bones, flints, vases, bronze weapons, and other relics of primitive dwellers in caves, or in the *terramare*, or lake-huts, of the submerged plains of Emilia.

ROOMS II.-V. *Egyptian Antiquities*, collected chiefly by Nizzoli, Austrian Consul in Egypt, from whom they were purchased in 1832 by Palagi, the architect of the Royal Palaces under Carlo

Alberto, who bequeathed them to his native city. Amongst the papyri on the walls is one written by the secretary of Ramesis the Great (Sesostris) about 3300 years ago, in the hieratic character. It relates to a slave who had run away from the prophet Rameson. Another papyrus, also in hieratics, is of the time of Menephtha I., and is consequently about 3200 years old. Here is a mummy case of wood, about 2200 years old. It is of the rare waggon-topped form, and is covered with prayers in hieroglyphics. In the centre of Room III. is a limestone Pastoforus (box-carrier), of the Egyptian Triad Osiris, Iris, and Horus, held by a Naos or priest. There are several stelæ with reliefs; and many small articles, such as necklaces and scarabæi. The collection of bronze statuettes of divinities is said to be the richest in Italy.

ROOM VI. *Greek Antiquities*, including a fine *Head of a youth, gold ornaments, Attic vases, glass, and statuettes in marble.—ROOM VII. Roman sculptures, chiefly heads or fragments of statues. Nero with a cloak and sword. Head of Marciana, of Lucius Verus, and of an unknown female.

ROOM VIII. *Etruscan Antiquities*, including eight vases from Vulci of the form called *petachnon*, all in the purest style. One with red figures on a black ground, representing Codrus and his friend Ainetos, is unusually fine. Black ware of Chiusi; Greek vases found in Etruria, one with the name of the maker, Nikosthenes. Five *lecythoi* with white bodies are not to be matched elsewhere in Italy. Here also is a fragment of an *engraved plate, or, according to Chev. Inghirami, of a mystic mirror, called, from the name of its first possessor, the *Cospiana Patera*. It represents the birth of Minerva, who issues armed from the head of Jupiter, while Venus is caressing him. The names of the figures are in Etruscan characters. Another mirror represents, but in relief, Philoctetes healed by Machaon,

whose names are also in Etruscan characters.

Room IX. Roman Antiquities. Fragment of an imperial Statue, with relief of women riding on sea-horse, and other devices, on the armour—the folds of the tunic most elaborately carved. Bronze statuettes, terracotta lamps, objects in glass, and various domestic utensils. A semi-colossal bronze foot and a Bacchic vase in marble, both found in the island of Capri; a series of Roman weights in black stone, and some metal weights of the middle ages, among which is one of the time of Charlemagne, with the inscription “*Pondus Caroli.*” Two fragments of marble torsi, the one of Venus coming out of the bath, the other of the same goddess standing; a male torso, attributed to Augustus, found in the Via S. Mamolo; an Isiac table of black basalt, found on the Aventine in 1709, and an elliptical vase of porphyry.

Room X. Here are the **results of the excavations* which have been going on near Bologna since 1870. An Etruscan cemetery, of ancient Felsina, was discovered 25 ft. below the modern Campo Santo, and the articles brought to light are most interesting. The tombstones are of two forms, one upright and oval, or shaped like the last letter of the Greek alphabet, Ω . These are covered with symbolic reliefs on both sides; the other spherical, mounted on a quadrangular foot. Amongst the numerous objects found in this ancient cemetery, which is thought to date from 300 to 500 years B.C., perhaps the most interesting is a pail-shaped vessel of bronze, in which were found burned bones, the exterior being covered with curious figures in relief, and arranged in four circles round the vessel. Bronze candelabra, not for lamps, but furnished with spikes, to which the brands were attached; necklaces of glass beads, gold finger-rings and ear-rings, gold bracelets, and fibulæ in gold, silver, and bronze, are amongst the articles here exhibited. The earthenware

vases were much broken. In glass cases are models of the tombs, where the skeletons and objects found therein are shown *in situ*, with the bronze cistæ, dishes, &c., and the piece of money to pay the passenger's fare to Charon. Near the third window is a unique bronze vessel (*situla*) of B.C. 400, covered with reliefs representing a procession in which the civil, military, and pontifical dignitaries of Felsina are taking part. On the walls of the rooms are suspended photographs which explain the position of the tombs and other circumstances. About 250 tombs have been found with skeletons, and 120 with bronze or earthenware vessels; the number of unburnt bodies would seem to exceed those burnt.

Room XI. Bronze articles, nearly 15,000 in number, found in 1877 by the Church of S. Francesco.

We now enter the mediæval and modern section.—**Room XII.** Weapons and armour, including some which belonged to Murat.—**Room XIII.** Majolica jars, from Faenza, Fano, Pesaro, and Peru.—**Room XIV.** Limoges enamels, ivories, musical instruments. Very beautiful **ivory* and ebony vase and dish 2 ft. in diameter.—**Room XV.** Mediæval and Renaissance Sculptures, reliefs, and medals, several of which bear interesting portraits. Ancient Roman coins, Greek ones from Sicily, a collection of Italian and foreign moneys, and a good series of modern medals of sovereigns and illustrious men. There is also a small collection of *gems*, among which is the Maffei agate, representing Achilles and Ulysses. Ancona on gold ground (No. 194) in the last room—Virgin and Child, with SS. Paul, John Bapt., Peter, and James.—**Room XVI.** Bronze Statue of Boniface VIII. (1301); altar-frontal of the 14th cent.; group of the Nativity; bells, crosses; **Tomb of Bart. da Saliceto*, by *Andrea da Fiesole* (1403).—**Room XVII.** Collection of **Choir books* and miniatures, with embroidery and vestments, extremely interesting.

On the ground-floor of the Museum

are the **Archives** (*Archivio di Stato*), established in 1875. (Entrance in the Via Foscherari; adm. free, on application to the learned and obliging director, Prof. Malagola.) Among other treasures it contains the Bulla Aurea, with autographs of Pope Eugenius IV. and the Emp. John Palæologus, who presented it to the Blessed Niccolò degli Albergati, Abp. of Bologna. It gives the proceedings of the Council of Florence in 1439, which healed for a time the schism of the East and the West, and at which the above-mentioned dignitary presided as papal legate. Here also are the *Rotoli*, or University records, with splendid illuminations.

One of the most curious of the antiquities of Bologna is the celebrated Latin inscription discovered in some excavations of the city. This famous riddle, which gave rise to so much learned controversy in the 17th cent., is as follows:—"D. M. ÆLIA LÆLIA CRISPIS, nec vir, nec mulier, nec androgyna, nec pvela, nec juvenis, nec anus, nec casta, nec meretrix, nec pudica, sed omnia; sublata neque fame, neque ferro, neque veneno, sed omnibus; nec cælo, nec aquis, nec terris, sed ubique jacet. Lvcivs Agatho Priscivs, nec matritvs, nec amator, nec necessarius, neque mœrens, neque gaudens, neque flens, hanc nec molem, nec pyramidem, nec sepulchrum, sed omnia, scit et nescit cui posuerit."

PRIVATE MANSIONS AND REMARKABLE HOUSES.

The Palaces of Bologna are numerous, but the works of art which formerly gave them celebrity are gradually disappearing. Their frescoes, however, like their architecture, cannot be exported; and in both these respects there is much to engage the attention of the traveller. They generally consist of a portico in front, opening by a handsome portal into a court of three sides, the fourth being left open to admit light and air.

Palazzo Albergati (F. G. 3) is a good example of the architecture of *Baldassare Peruzzi* (1540). Beneath it some foundations of Roman baths have been discovered.

Palazzo Arcivescovile, N.E. of the Cathedral, the residence of the archbishop, was built in 1577 by Tibaldi, and has been restored and decorated with considerable taste at the cost of the Card. Abp. Oppizzoni. The apartments are painted by the most eminent artists of Bologna.

Palazzo Baciocchi (G. 5) is now occupied by law-courts, and called *Pal. di Giustizia*. The principal front is by *Palladio*, by whom some of the other details were probably designed. This was the residence of Elisa, sister of Napoleon I. The grand hall is ornamented by *Bibbiena*.

Palazzo Bentivoglio (D. 6, 7) has been frequently the residence of sovereign princes during their visits to Bologna; it recalls the magnificence of the ancient palace of the Bentivogli, destroyed in 1507 by the populace at the instigation of Julius II., who adopted this mode of revenging himself on his great rival Annibale Bentivoglio.

***Palazzo Bevilacqua Vincenzi** (F. 5) is attributed to *Bramantino*. The front is a fine specimen of the Diamond Rustic style, surmounted by a good cornice, with two handsome round-headed gateways, over one of which is a balcony. The court is surrounded by a double colonnade. In the centre is a curious ***Fountain**. In one of the chambers is an inscription recording that the Council of Trent held two sessions here in 1547, having removed to Bologna for fear of contagion.

Palazzo de' Bianchi, in the Via S. Stefano (G. H. 7), has a fine ceiling by *Guido Reni*, representing the Harpies infesting the tables of Æneas.

Palazzo Bolognini (1525), opposite

S. Stefano, has a front with three rows of terra-cotta heads, by *Alfonso Lombardo*, the lowest being between the arches of the portico. On the other side of this piazza there are some dilapidated houses, which show traces of formersplendour in their terra-cotta and brick-work.

Palazzo Boncompagni Ludovisi, N.E. side of the cathedral (D. 5), was built by Gregory XIII., a native of Bologna (1545), and has been restored. The upper part of the columns of the entrance are covered with elegant arabesque reliefs, and in the cortile there are some similar columns. There are some paintings in the great ante-room on the 1st floor, of events during the Pope's pontificate. This palace belongs to the head of the Boncompagni family, the Roman Prince of Piombino.

Palazzo Fantuzzi (now *Pedrazzi*), opposite the Church of S. Vitale (E. 7), was built early in the last cent., from the designs of *Andrea Formigine*. At each extremity is an elephant with a castle on its back, the canting arms of the first owners. Within is a handsome staircase.

Palazzo Fava, opposite the Madonna di Galliera (D. 5), is rich in frescoes by the *Caracci*. The great hall contains the first *fresco painted by *Agostino* and *Annibale*, under the direction of *Lodovico*, after their return from Parma and Venice: it represents, in a series of 18 pictures, the Expedition of Jason, and is one of the most interesting examples of the Eclectic School. The small chamber adjoining is painted by *Lodovico*, who has represented the Voyage of Æneas in 12 pictures. The next chamber is painted by *Albani*, with the assistance of *Lodovico Caracci*: it presents 16 subjects, also from the Æneid. The chamber beyond was painted by *Lucio Massari*, and the rest by other pupils, the last room being by *Cesi*; subjects of the Æneid prevail throughout the whole. The paintings of a cabinet

representing the Rape of Europa are by *Annibale Caracci*.

Palazzo Grassi, W. of S. Martino (D. 6), has a fresco by *Lodovico Caracci*, representing Hercules armed with a flambeau, treading on the Hydra; and some curious cameos by *Properzia de' Rossi*, engraved on peach-stones, and illustrating events of Scripture history.

Palazzo Magnani Guidotti, nearly opposite S. Giacomo (D. 6), an imposing design of *Domenico Tibaldi*, is celebrated for its frescoes by the three *Caracci*, representing the history of Romulus and Remus, and not inferior either in composition or colour to those in the Farnese Palace. Adjacent is the **Palazzo Malvezzi Campeggi**, with a fine court; and nearly opposite, the

Palazzo Malvezzi Bonfioli, a fine specimen of palace architecture, by *Vignola*. In its second court are frescoes illustrating the Gerusalemme Liberata, by *Lionello Spada*.

Palazzo Malvezzi Campeggi, in the Via Zamboni, contains some tapestries from designs of Lucas van Leyden, presented by Hen. VIII. to Card. Campeggi, papal legate in England.

Palazzo Marescalchi, W. of the Palazzo Comunale (E. 4), was built by *Dom. Tibaldi* in 1572. It contains some frescoes by the *Caracci*, *Guido Reni*, and *Tibaldi*.

Palazzo Marescotti, in the Via Rolandino, near San Domenico, is a good specimen of the domestic architecture of the 16th cent.; it is in brick, and has some tasteful windows in moulded terra-cotta.

Palazzo Pepoli, in the Via Castiglione (F. 6), a huge brick edifice, now greatly dilapidated, is inhabited by numerous families. It was erected in 1344, and is still the property of the Pepoli family; it has more the appearance of a castle than a palace,

from its high wall, surmounted by machicolated defences. Facing the street are three good pointed gateways in decorated terra-cotta. On the opposite of the street is another large Palace of the same name, built in the beginning of the last cent., occupying the site of the ancient palace of the great captain Taddeo Pepoli. It is the present residence of the Pepoli family.

Palazzo Ranuzzi, in the Via S. Stefano (G. 7), built from the designs of *Bart. Triacchini*, is interesting for its paintings by Bolognese masters prior to the Caracci: those on the ceiling of the upper hall by *Tommaso Lauretti*, the Virtues by *Lorenzo Sabatini*, the Fall of Icarus by *Orazio Sammachini*, and the death of Hercules by *Tibaldi*.

Palazzo Sampieri (adm. $\frac{1}{2}$ fr.), S.E. of San Bartolommeo (E. 6), was celebrated for its pictures, most of which are now in the Brera Gallery. In the 2nd hall the ceiling, painted by *Lodovico Caracci*, represents *Jupiter with the Eagle and Hercules; "in form, dignity of feature, and magnificence of character," says John Bell, "finely suited to harmonize as a group. The muscular figure and gigantic bulk of Hercules is imposing without extravagance; a perfect acquaintance with the human figure is displayed, with admirable foreshortening and great skill and boldness in composition and execution." The 3rd hall has a ceiling by *Annibale Caracci*, representing Hercules instructed by Virtue.

The ceiling of the 4th hall, by *Agostino Caracci*, represents Hercules and Atlas supporting the Globe. The chimneypiece of this hall, by the same master, represents Hercules holding down Cacus, preparing to pierce him with the sharp end of his club. In the 5th hall, the ceiling, representing Hercules strangling Antæus, is by *Guercino*. "A superb piece, with fine deep-toned colouring, and wonderful power of chiaroscuro. The figure of

Hercules is very grand, but seems to have occupied rather too much of the artist's care. Antæus is wanting in vigour; the resisting arm is not drawn with force or bulk corresponding to the action; neither are the figures sufficiently connected. But the whole piece is a work of great vigour and unquestionable merit. In one of the accompanying ornaments of the ceiling of the next room there is a beautiful little painting by *Guercino*, of Love (I think it should have been Ganymede) carrying off the spoils of Hercules, the skin of the Nemean lion, and the cub. The motto under it is 'Iter ad superos gloria pandet.'"
—*Bell*. There is in this room also a good picture by *Salvator Rosa*.

Palazzo S. Paolo, nearly opposite the Church (F. 5), has on its entrance-door two bronze lion-headed knockers by *Giovanni Bologna*.

REMARKABLE HOUSES.—The **Casa Rossini**, adjoining the Palazzo Sampieri (E. 7), was built in 1825 by the late great "Maestro," who resided here until the Austrian occupation, when he voluntarily removed to Florence, and subsequently to Paris, where he died in Nov. 1868. It is covered with Latin inscriptions in large gold letters, taken chiefly from classic writers.

The **Caracci** are said to have inhabited the Pal. Marescotti. **Guercino**, during his residence at Bologna, lived in the small piazza behind S. Niccolò (D. 3). The house of **Guido Reni** has a fresco of two angels holding a crown, painted by him, on the exterior. The house in which **Galvani**, the discoverer of that species of electricity to which he has given his name, was born (1737), is in the Borgo delle Casse, No. 1347; over the door is the following inscription:—

Galvanum excepi natum luxique peremptum
Cujus ab invento junctus uterque polus.

He resided in the Via Ugo Bassi, opposite the Hôtel Brun. **Benedict XIV.** was born in the Casa Lambertini, in

the Via della Campagna, leading out of the Via San Donato (E. 6).

THEATRES, AMUSEMENTS, ETC.

Teatro Comunale (19 D. 7) was built in 1756, on the site of the ancient palace of Giovanni II. Bentivoglio, destroyed by the populace at the instigation of Pope Julius II. in 1507. During the entire interval the ruins lay there under the name of *Il Guasto* (wantonly spoilt), of which the Via del Guasto, to the rt., is a survival. Many other ruined mansions, similarly destroyed, bore the same generic name. The curtain, representing the Apotheosis of Felsina or Bononia, is by *N. Angiolini*. There is a good opera here in Oct., Nov., and Dec.

Teatro Contavalli (D. 6), erected in 1814, is a part of the suppressed Carmelite convent of S. Martino. The old convent stairs serve for the approach to the modern theatre. Performances generally in Bolognese dialect.

Teatro del Corso, E. of S. Giovanni in Monte (F. 7), built in 1805, is one of the most popular places of amusement in the city.

Teatro Brunetti, in a side street leading out of the Via Castiglione (G. 6).

Arena del Sole, W. of the Via Galliera (C. 5), for open-air entertainments.

Gioco del Pallone—a kind of tennis—is played occasionally by professionals in a Court near the Montagnola. A small sum is charged for admission, and the performances are advertised.

The **Club Felsineo** has rooms in the Palazzo Bolognini, near S. Stefano, but strangers are not admitted, unless introduced by resident friends.

The **Accademia Filarmonica**, No.

614, Via Guerrazzi (F. 7), and the *Liceo Filarmonico*, in the convent of S. Giacomo, have acquired a European reputation. The Academy was founded by Vincenzo Carrati, in 1666, and has numbered among its members the most eminent professors of the last 200 years. The Lyceum, founded in 1805, by the municipality, as a school of music, is enriched with the unrivalled musical library and collections of the celebrated Padre Martini. The library contains 17,000 volumes of printed music, and the finest collection of ancient manuscript music in existence. There is an interesting collection of portraits of professors and dilettanti, another of antique instruments, and a fine series of choir-books with miniatures.

HOSPITALS.

The **Ospedale Maggiore**, founded in 1667, but not opened until 1725, has about 500 students. There is a large collection of anatomical figures, but it is inferior to that at Florence. The clinical cases are received in the *Clinica di S. Orsola*, just outside the Porta Zamboni (C. 8, 9). In the Borgo S. Giuseppe is the *Ospedale de' Settua-genari*, and in the ancient Benedictine monastery of S. Procolo is the *Ospedale degli Esposti*, for foundlings, recently enlarged.

ENVIRONS OF BOLOGNA.

Not far beyond the *Porta San Felice* (C. 1) is the old Well, where the famous capture of the Bucket took place, by the Modenese in 1325. A commemorative tablet with an inscription has been set up here.

In the opposite direction, beyond the *Porta Mazzini* (F. 9), is the *Portico degli Scalzi*, 570 yds. long, with 167 arches, leading to the Church of *Gli Scalzi*, where are some indifferent paintings of the Bolognese school.

The **Madonna di Mezzaratta**, reached by a steep ascent of $\frac{1}{4}$ hr. outside the *Porta Azeglio* (H. 4), was built in 1106, and was formerly one of

the depositories of sacred Italian art. Having been purchased by Cav. Minghetti, it now serves as a library, and is inaccessible. The frescoes attributed to *Jacopo Avanzi*, *Galasso Galassi*, *Simone da Bologna*, and other early artists of the Bolognese school, are interesting as its earliest efforts, and are described at length in Lord Lindsay's 'Christian Art.'

The 'Stations' on the ascent lead to the (1 m.) *Osservanza*, a Franciscan Convent commanding a fine view. In this direction runs the *aqueduct* (1881), an underground conduit of masonry, 18 miles long, which brings water from the River Reno near Sasso (Rte. 107). Close to the Chapel is the Villa Mezzaratta, with a pleasant chestnut grove, which may be visited by permission of Mr. Frank at the Hotel Brun. In the neighbouring hills are extensive Vineyards, belonging to the same proprietor.

Beyond the Porta Castiglione is the Church of the *Misericordia* (H. 7), ruined in the wars of the 15th cent., partly rebuilt with little regard to the original plan, and now badly restored. At the 2nd altar is a fresco on canvas of the Madonna della Consolazione, by *Lippo di Dalmasio*; *glass in the round window designed by *Francia*. 4th chapel, another good window, by the same artist; in the choir, an unimportant Adoration of the Shepherds in a handsome old frame, which formerly enclosed a Nativity of the Virgin by *Francia*, now in the Pinacoteca. In the l. transept, the Tabernacle, supported by the four Doctors of the Church, is carved in cypress wood by *Marco Tedesco* of Cremona (17th cent.), who also executed the ornaments of the organ and singing-gallery. End of l. aisle, on a pillar, fresco of a Bp. and four monks, School of *Francia*; 2nd altar l., Madonna and two Saints, by *Bagnacavallo*.

A pleasant drive of 2 hrs., commanding magnificent views, may be taken through the Giardini Margherita (p. 370) by the Villa Ercolani and Monte Donato to the Villa Guastavillani, re-entering Bologna by the Porta Castiglione.

CAMPO SANTO, OR PUBLIC CEMETERY.

About $1\frac{1}{2}$ m. from the gate of S. Isaia (E. 2) is the ancient Certosa, built in 1335 by Carthusian monks, suppressed in 1797, and consecrated in 1801 as the Public Cemetery. It was one of the first acts of the government of Napoleon to forbid the burial of the dead within the city. Separate enclosures are set apart for Protestants, Jews, and ecclesiastics, including monastic individuals of both sexes. The Campo Santo occupies the site of an old Etruscan Burial-ground, discovered in 1869, which has yielded so many interesting objects, now in the *Museo Civico*. (Fee, $\frac{1}{2}$ to 1 fr., according to length of visit.)

The Church contains, in the 1st chapel on the rt., S. Bruno, by *Cesi*. On the l. near the entrance is a relief of SS. Hugh of Lincoln and Jerome. On the l., Baptism of Christ, by *Elizabetta Sirani*, painted in her 20th year (1658), with her portrait. The Miraculous Draught of Fishes, Christ driving the Money-changers from the Temple, and four Carthusian Saints, on the wall, rt. and l., were the last works of *Gessi*. At the high altar, the Crucifixion, Christ in the Garden, and the Deposition, by *Cesi*. In an inner chapel, the Annunciation, by *Cesi*; Christ bearing the Cross, a half-length in fresco, by *Lodovico Caracci*; and S. Bernardino in fresco, by *Amico Aspertini*. There are some good inlaid Stalls.

The *Campo Santo consists mainly of the two spacious cloisters of the convent, whose large area is occupied by the graves of the poorer classes unable to pay for a privileged site under the arcades. In the large cloister are interred adults, the men on one side, females on the other; and in the smaller one children only. There is a separate walled-in space, destined as the last resting-place of our Protestant countrymen, and of all creeds not Roman Catholic.

In the small court beyond the

entrance-hall are the recumbent effigies in white and Istrian marble of Francesco Albergati and Sigismondo Malvezzi (1517), with beautiful arabesques; the monument of the Prothonotary Albergati (1533); and that of Alessandro Zambeccari (1571), with a statue in armour, most elaborately carved (end of the 16th cent.). Between the Protonotario Albergati and the Malvezzi monuments is a large shell in fresco, which at a little distance appears like sculpture.

A kind of Pantheon has been formed for the professors of the University, and their busts (including those of Mezzofanti, Galvani, and others) are placed in a spacious hall.

Statue of Eve, with a serpent in the form of a woman, and a Virgin and Child opposite in relief, to complete the allegory, by Prof. *Cincinnati Baruzzi*, last scholar of Canova. The corridor was designed by *Mengoni* (see *Cassa di Risparmio*). At the end of it, Marchese Bevilacqua; further on, Young Student, both sitting statues. Marchese Angelelli, Prof. of Greek in the University; above is a statue of Minerva, as Educator of youth. In the Cloister, tomb of Conte Malvezzi, with two beautiful columns of *Astracane* marble, from a demolished Chapel in his Palace. Pallavicini monument, by *Dupré*. Relief of Rossini's first wife, by *Thorvaldsen*.

Continuing to the l., we pass the Maiani monument, with a weeping girl; between the two cloisters Gen. Grabinski, with a statue holding a flag and sword; further on in the next corridor, Murat, King of Naples, in hussar uniform; and the brothers Pepoli, where the Saviour is represented as receiving their spirits. Beyond, the Pallavicini monument, having an angel with expanded wings.

In the smaller Cloister, lovely relief of three Minghetti Children, who died in the same year. Next but one to it is a cleverly sculptured veil over a woman's face, representing Eternity. Near the Chapel, a

good sitting Angel of the Resurrection; next to it, Lady Lucan, second wife of Lord Lucan of Balaclava, with a statue of Desolation (1871). Hence a corridor leads to the Chapel, in which are frescoes of twelve subjects from the life of S. Bruno, with good half-lengths of the two Catharines in lunettes. A small Cloister reached from this has several fresco Madonnas, one of which is curiously represented as *gravida*. Close by are the Etruscan Tombs, with a few open graves. Further on, a good bust of Contessa Barberini in 17th cent. costume (1621).

***Madonna di San Luca.** Outside the restored *Porta Saragozza* (F. 2), which has two lateral round towers, with a machicolated tower in the centre, is a fine arch designed by Monti, in 1675, as a propylæum or entrance to the celebrated *Portico* leading to the *Madonna di S. Luca*. This extraordinary example of public spirit and devotion was commenced in 1674, the first stone being laid between the 130th and 131st arches. The portico is 12 ft. broad and 15 ft. high, and consists of two portions, the *Portico della Pianura* (plain), and the *P. della Salita* (of the ascent); it has several angles or turnings in consequence of the irregularity of the ground. The first, consisting of 306 arches, was completed in 1676. Here the *Portico della Salita* is united to the 1st portico by the grand arch, called, from the neighbouring torrent, the "*Arco di Meloncello*." The difficulties of the ascent were skilfully overcome; and the money was raised by voluntary contributions, aided by the donations of the corporation and religious communities, as is shown by the inscriptions recording their benefactions. From 1676 to 1730, 329 arches of the ascent were finished, with the 15 chapels of the Rosary; and in 1739 the entire portico was completed, including no less than 635 arches, with a total length of nearly 3 m.

The fine Church, occupying the

summit of the Monte della Guardia, derives its name from one of those numerous paintings of the Virgin attributed to St. Luke, said to have been brought to this spot in 1160 by a hermit from Constantinople, and preserved in a recess above the high altar, in a case of marble and gilt bronze. It is still regarded with so much veneration that its annual visit to the city on Ascension Day is the scene of one of the greatest public festivals of the Bolognese. The Church, erected by *Dotti* in 1731, contains numerous paintings by modern artists, but none of the great Bolognese masters, excepting a Madonna with S. Dominic, and the 15 Mysteries of the Rosary, in the 3rd chapel on the rt., by *Guido Reni*, one of his earliest productions. The *view is the chief attraction. The rich and glowing plains, from the Adriatic to the Alps and Apennines, are seen spread out like a map, studded with villages, churches, convents, and cities, among which Ferrara, Modena, and Imola may be distinctly recognised. Towards the E. the prospect is bounded by the Adriatic, and on the W. and S. the eye ranges along the picturesque and broken line of the Apennines.

The excursion to San Luca and the Campo Santo, driving from one to the other, will occupy from 3 to 4 hours. A carriage for two persons can be obtained at the Hôtel Brun for 15 lire, and for four persons, 20 lire.

**San Michele in Bosco* is beautifully situated on a hill to the S. of the town, $1\frac{1}{2}$ m. beyond the *Porta Azzoglio* (H. 4). This great establishment, formerly attached to a monastery of the Olivetans, and one of the finest examples of monastic splendour in Italy, was suppressed at the French invasion; its magnificent halls were for 22 years converted into barracks and prisons, and its best pictures were carried to Paris. It was assigned as a summer residence to the Cardinal Legate in 1829.

In 1860 the Convent became a Royal Villa; the Exhibition of 1888

was held partly within its walls; and in 1890, chiefly on account of a munificent bequest of 2,000,000 francs by *Prof. Rizzoli*, a surgeon of Bologna, it was fitted up as an *Orthopædic Institute*, or Asylum for Lame Children. The main doorway was designed by *Baldassare Peruzzi*. At the entrance are two beautiful holy water basins in white marble. Tomb of the famous condottiere *Armiciotto dei Ramazzotti*, by *Alfonso Lombardo* (1528)—“a weak, ill-drawn figure, in a position awkward in sleep and impossible in death” (*Perkins*). On each side of the nave are four lovely *putti*, holding medallions, by *Cignani*; under those on the rt., good Confessionals in tarsia woodwork. In the 2nd chapel rt. is the Death of S. Carlo in oil, and four frescoes of his life, by *Aless. Tiarini*. The large lunette of St. Michael over the chancel arch, and the cupola above it, are by *Canuti*. Screen of gilded arabesques in soft stone (*macigno*). The fine inlaid stalls have been removed to *S. Petronio*. On the rt. is a large modern group in plaster of the Virgin and Child, supported by four Angels, made by order of Carlo Alberto for the Villa Racconigi, near Turin. A good intarsia door leads to the Sacristy, where is a painting by *Bagnacavallo* in imitation of *Raffaël's* Transfiguration; at the sides, single figures of the four Latin Fathers, SS. Petronius, John Bapt., Benedict, Scolastica, and others. In the CORO NOTTURNO are frescoes by *Innocenzo da Imola* of the Annunciation, Death, and Assumption of the Virgin. Here Pius IX. said mass, and Victor Emmanuel five years afterwards attended as a worshipper. The octagonal Cloister has ruined frescoes by the *Caracci*.

E. of the Convent is the *Villa Revedin*, surrounded with beautiful grounds, which a carriage may enter by permission. *Fine view over the town.

Besides the Railways (see Heading of Route), several lines of Steam Tramway start from Bologna. S.E.E. to (21 m.) *Imola*; N.E.E. to (17 m.)

Baricella; N. to (19 m.) *Pieve di Cento*;
W. to (21 m.) *Vignola*.

ROUTE 96.

FERRARA TO SUZZARA.

Miles.	Stations.	Routes.
	Ferrara . . .	95, 97
12	Bondeno	
21	Sermide	
30	Poggio Rusco	
42	S. Benedetto Po	
52	Suzzara . . .	104

This Rly. runs W. to **Bondeno**, where it crosses the Panaro, a tributary of the Po. Thence N.W. to **Sermide**, on the rt. bank of the Po, where the direction becomes W. again as far as **Poggio Rusco**. Here we cross the direct line in construction between Bologna and Verona (Rte. 111). At **San Benedetto** the line turns S.W., and proceeds to

Suzzara Junct. (Rte. 104).

ROUTE 97.

FERRARA TO RIMINI, BY RAVENNA.

Miles.	Stations.	Routes.
	Ferrara . . .	95, 96
11	Montesanto	
15	Portomaggiore	98
21	Argenta	
26	Lavezzola . . .	100
35	Alfonsine	
39	Mezzano	
46	Ravenna . . .	99
49	Classe	
55	Savio	
60	Cervia	
64	Cesenatico	
68	Bellaria	
75	Viserba	
78	Rimini . . .	102

On leaving *Ferrara* (Rte. 95) the Rly. runs S.E. to **Portomaggiore** Junct., where a line turns off S.W. to *Bologna*. A tunnel leads to **Lavezzola** Junct. on the Reno (Rly. S. to *Lugo*). From *N. Italy*.

Alfonsine a steam tramway runs S.W. to *Lugo*.

Ravenna Junct. (C. D. 7).

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Ravenna, once the capital of the Western Empire, the seat of the Gothic and Longobardic kings, and the metropolis of the Greek exarchs, is one of those historical cities which are best illustrated by their monuments. Within its walls repose the children of Theodosius, and amidst the tombs of its exarchs and patriarchs lie the mortal remains of Dante. A short distance beyond the gates is the mausoleum of Theodoric, king of the Goths: the city ramparts still bear evidence of the breaches made in them by the barbarians who invaded Italy during the Lower Empire; and its half-deserted streets are filled with Christian antiquities which have undergone scarcely any change since the time of Justinian. As the traveller wanders through them, their solitude recalls the feelings with which he may have ridden round the walls of Constantinople; but Ravenna has preserved more memorials of her imperial masters, and possesses a far higher interest for the Christian antiquary, than

even that celebrated seat of empire. "Whoever loves early Christian monuments, whoever desires to see them in greater perfection than the lapse of 14 centuries could warrant us in expecting, whoever desires to study them unaided by the remains of heathen antiquity, should make every effort to spend some days at least in this noble and imperial city. From Rome it differs mainly in this—that your meditations on its ornaments are not disturbed by the constant recurrence of pagan remains, nor your researches perplexed by the necessity of enquiring what was built and what was borrowed by the faithful. Ravenna has only one antiquity, and that is Christian. Seated, like Rome, in the midst of an unhealthy, desolate plain, except when its unrivalled pine-forests cast a shade of deeper solitude and melancholy over it—quiet and lonely, without the sound of wheels upon its grass-grown pavement—it has not merely to lament over the decay of ancient magnificence, but upon its total destruction, except what Religion has erected for herself. She was not in time to apply her saving as well as purifying unction to the basilicas and temples of preceding ages; or rather, she seemed to occupy what she could replace, and therefore in the strength of imperial favour, raised new buildings for the Christian worship, such as no other city but Rome could boast of."—*Cardinal Wiseman*.

The history of Ravenna embraces a considerable portion of that of Italy during the middle ages, and even of the Eastern and Western Empires.

The accounts by classical writers show that the ancient city was built on wooden piles in the midst of a vast *lagune*, or swamp, and so intersected with marshes that communication was kept up by numerous bridges, not only throughout the adjacent country, but even in the city itself. The sea, which is now from 3 to 4 m. distant, then flowed up to its walls. Ravenna became a Roman colony at an early period. In the contests between Sylla and Marius it espoused the cause of the latter, for which it subsequently severely suffered; and, judging from an expression in Cicero, was an important naval station at the time of Pompey. Cæsar occupied it previous to his invasion of Italy. Under Augustus its consequence was increased by the construction of an ample port at the

mouth of the *Candianus*, capable of affording shelter to 250 ships, and superseding the old harbour at the mouth of the Ronco. He connected the new port with the Po by means of a canal, and carried a causeway to it from the city, which he made his frequent residence, and embellished with magnificent buildings. The new harbour was called *Portus Classis*, a name still retained in the distinctive title of the basilica of S. Apollinaris; and the intermediate settlement which arose from the establishment of the port was called *Cæsarea*, whose name also was long perpetuated by the Church of S. Lorenzo in Cæsarea. Subsequent emperors added to the natural strength of Ravenna by fortifying and maintaining its importance as a naval station. But its true interest does not commence until after the classical age. On the decline of the Roman empire, Honorius chose Ravenna as the capital of the Western Empire, A.D. 404. The alluvial deposits of the Po had begun to accumulate on the coast; the port of Augustus had been gradually filled up, and the forests of pines which supplied the Roman fleet with timber had usurped the site where that fleet once rode at anchor, and spread far along the shore, thus extending gradually to a greater distance from the city. These and other circumstances combined to make it a place of security; and Honorius, afraid of remaining defenceless at Milan, chose Ravenna as his residence, where he was safe amidst the canals and morasses, then too shallow to admit the large vessels of the enemy. He strengthened the city with additional fortifications, and so far succeeded that its impregnable position saved it from the inroads of the barbarians under Radagaldus and Alaric. However, Odoacer, in little more than 70 years after the arrival of Honorius, made himself master of Ravenna, and extinguished the Empire of the West, by deposing Romulus Augustulus, the last of the Cæsars. His rule, however, had lasted but 15 years when Theodoric, king of the Ostro-Goths, crossed the Alps with a powerful army, and after several gallant struggles overthrew Odoacer, and made Ravenna the capital of the Gothic kingdom. Theodoric was succeeded in the sovereignty of Italy by two of his descendants, and they in turn by a series of elective kings—from the last of whom (Vitiges) Justinian endeavoured to recon-

quer the lost provinces, aided by the military genius of Belisarius. The campaign of that celebrated general and his siege and capture of Ravenna, A.D. 539, are familiar to every reader of the 'Decline and Fall of the Roman Empire.'

On the disgrace of Belisarius, the conquest of Italy was completed by Narses the eunuch, who was established as exarch at Ravenna, A.D. 554. The rank thus conferred upon the favourite lieutenant of the emperor was extended to his successors during the continuance of the Greek sovereignty: the functions of the exarchs corresponded in some measure to those of the ancient prætorian prefects. Their government comprised the entire kingdom of Italy, including Rome itself; and the pope or bishop of the Christian capital was regarded as subject to their authority, possessing merely a temporal barony in Rome, but dependent on the exarchate. The territory understood to be comprised in the *Exarchate* embraced modern Romagna, the districts of Ferrara and Comacchio, the maritime Pentapolis, or towns extending along the Adriatic from Rimini to Ancona, and a second or inland Pentapolis, including several towns on the eastern declivities of the Apennines. The exarchate lasted 185 years, during which the people of Rome erected a kind of republic under their bishop; and Astaulphus, king of the Lombards, seeing that Ravenna would be an easy prey, drove out Eutychius, the last exarch, became master of the city, and made it the metropolis of the Longobardic kingdom (A.D. 754). The attempt of the Lombards to seize Rome also, as a dependency of the exarchate, brought to the aid of the Church the powerful army of the Franks under Pepin and Charlemagne, by whom the Lombards were expelled, and Ravenna, with the exarchate, made over to the Holy See: "and the world beheld for the first time a Christian bishop invested with the prerogatives of a temporal prince, the choice of magistrates, the exercise of justice, the imposition of taxes, and the wealth of the palace of Ravenna."

After this transfer, the fortunes of Ravenna began rapidly to decline; its archbishops frequently seized the government, and it was the scene of repeated commotions among its own citizens. In the 13th cent. the constitution of Ravenna strongly tended to

an aristocracy: its general council was composed of 250, and its special council of 70 persons. In the contests of the Guelphs and Ghibellines, Pietro Traversari, an ally of the former, declared himself Duke of Ravenna (1218), without changing the municipal institutions of the city. His son and successor quarrelled with the emperor Frederick II., who reduced Ravenna to obedience and despoiled it of many of its treasures. The city was shortly after seized upon by Innocent IV., and reduced again to the authority of the Roman pontiffs, who governed it by vicars. In 1275 it was ruled by the family of Novella, lords of Polenta, whose connection with it is commemorated by Dante under the image of the eagle which figured in their armorial bearings (*Inf.* xxvii.).

After some changes the inhabitants were induced by civil tumults, arising from the ambition or cupidity of its powerful citizens, to throw themselves under the protection of Venice, in 1441. Ravenna flourished under the republic; its public buildings were restored, its fortress was strengthened, and the laws were administered with justice and wisdom. After retaining it for 68 years, the Venetians finally ceded it to the Roman See in 1509 under Julius II.: it then became the capital of Romagna, and was governed by papal legates. In less than three years after this event the general Italian war which followed the league of Cambray brought into Italy the army of Louis XII. under Gaston de Foix, who began his campaign of Romagna by the siege of Ravenna. After a vain attempt to carry it by assault, in which he was bravely repulsed by the inhabitants, the arrival of the Papal and Spanish troops induced him to give battle, on Easter Sunday, April 11, 1512. Italy had never seen so bloody a combat: little short of 20,000 men are said to have lain dead upon the field, when the Spanish infantry, yet unbroken, slowly retreated. Gaston de Foix, furious at seeing them escape, rushed upon the formidable host in the vain hope of throwing them into disorder, and perished in the attempt about 2 m. from the walls of Ravenna. The French gained the victory, but it was dearly purchased by the loss of their chivalrous commander (see below, *Colonna dei Francesi*).

At the French invasion of 1796 Ra-

venna was deprived of its rank as the capital of Romagna, which was given to Forlì; but it was restored by Austria in 1799, only to be again transferred by the French in the following year. On the fall of the Kingdom of Italy in 1815, Ravenna was again made the chief city of the Papal province; but its ancient glory had passed for ever, and only three towns and a few villages were left subject to its authority. In 1860 it was united to the new Kingdom of Italy.

REFERENCES TO PLAN.

1	E	3	Duomo.
2	E	3	Baptistery.
3	C	3	S. Vitale.
4	C	3	S. Maria Maggiore.
5	C	3	Mausoleum of Galla Placidia.
6	C	5	S. Giovanni Battista.
7	D	6	S. Giovanni Evangelista.
8	E	6	S. Apollinare Nuovo.
9	D	5	S. Spirito.
10	D	5	S. Maria in Cosmedin.
11	F	5	S. Agata.
12	F	7	S. Maria in Porto.
13	F	4	S. Niccolò.
14	F	4	Library and Museum.
15	E	5	S. Francesco.
16	D	4	S. Domenico.
17	D	4	S. Michele.
18	D	2	S. Giovanni e Paolo.
19	E	5	Tomb of Dante.
20	E	5	House of Byron.
21	F	4	Accademia delle Belle Arti.
22	D	5	Theatre.
23	D	4	Pal. Governativo.
24	E	6	Pal. of Theodoric.
25	F	3	Archbishop's Palace.
26	E	4	Post Office.

HOTELS.

a	E	5	Byron.
b	D	5	S. Marco.

RAVENNA (12,000) is the capital of the province, and the seat of an archbishop, to whom most of the bishops of Romagna are suffragans. Its bishopric, one of the most ancient in the Christian world, is said to have been founded A.D. 44, by S. Apollinaris, a disciple of Peter; and it obtained the dignity of an archiepiscopal see as early as 439, under Sixtus III. The circuit of the city is about 3 m., but nearly one-half of the enclosed space consists of gardens. Its port, communicating with the Adriatic by a canal, is still one of the great outlets of Romagna, and carries on a considerable trade with Venice, the Austrian possessions in Istria and Dal-

matia, and the Italian ports of the Adriatic.

Chief Objects of Interest in topographical order.

1st day: **Duomo**; ***BAPTISTERY**; **ARCHBISHOP'S PALACE**; **Palazzo Rasponi**; **Porta Adriana**; ***SAN VITALE** and **S. M. Maggiore**; ***TOMB OF GALLA PLACIDIA**; **San Giovanni Battista**; **Porta Serrata**; **MAUSOLEUM OF THEODORIC**; returning into the city by the **Port** and **Porta Alberoni**; ***PALACE OF THEODORIC**; ***S. APOLLINARE NUOVO**; **S. GIOVANNI EVANGELISTA**; **S. Spirito** and ***S. MARIA IN COSMEDIN**; **Piazza Maggiore**.

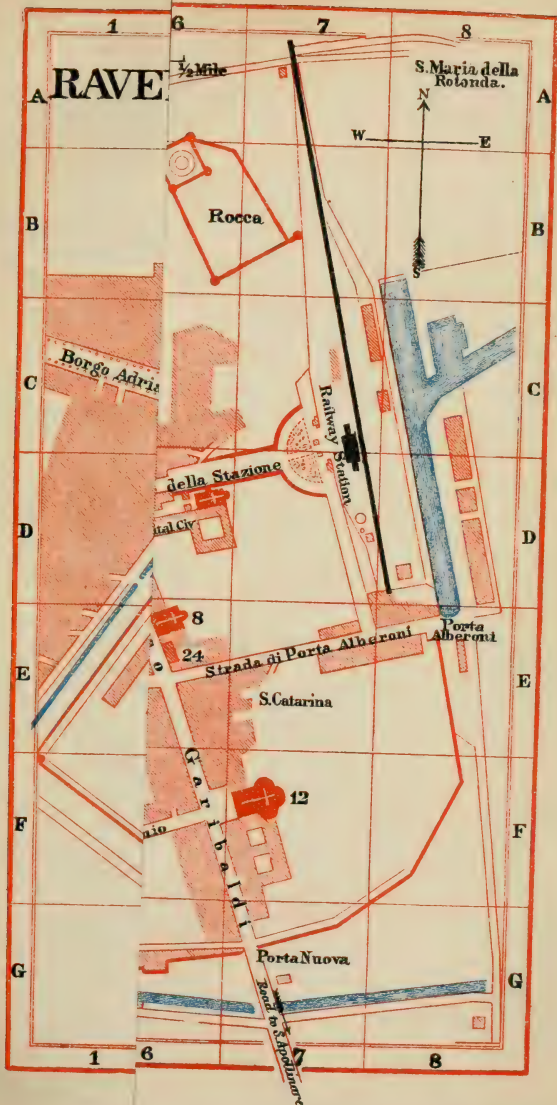
2nd day: ***TOMB OF DANTE**; **S. FRANCESCO**; **House of Lord Byron**; **ACCADEMIA DELLE BELLE ARTI**; **LIBRARY**; and ***MUSEUM. S. AGATA**; **Porta Sisi**; **S. M. IN PORTO**; **Porta Nuova**; ***S. APOLLINARE IN CLASSE**; ***S. M. IN PORTO FUORI**; ***PINETA**.

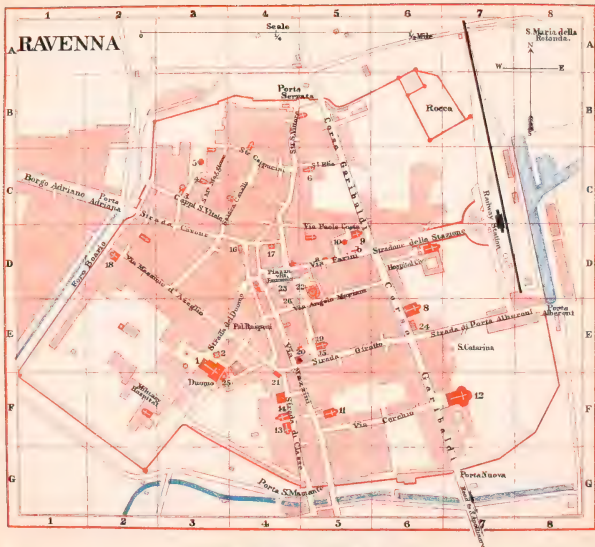
In one day:—from the Rly. stat. to **S. Apollinare Nuovo**, **Palace of Theodoric**, **Dante's Tomb**, **Museum** and **Picture Gallery**, **Archbishop's Palace**, **Cathedral** and **Baptistery**, through the **Piazza Vittorio Emanuele** to **S. Vitale** and the **Tomb of Galla Placidia**; then by the **Porta Serrata** to the **Mausoleum of Theodoric**.

The **Piazza Vittorio Emanuele** (D. 4) is supposed to correspond with the ancient Forum. It has two granite COLUMNS erected in 1484 by the Venetians, one of which bears the statue of S. Apollinaris, by *Pietro Lombardo*; the other S. Vitalis, by *Clemente Molli*, which replaced a figure of St. Mark, by *Lombardo*, in 1509, when Ravenna was restored to the Church. Close to them is the

Palazzo Comunale (Municipio), with marble busts of seven cardinal legates, in a large room on the first floor.

At the E. end of the Piazza is a Gymnasium, in a desecrated Church. On the S. side are the *Palazzo Governativo*, the seat of the Provincial Administration, a building of the 17th cent., and an open portico of wide





London: John Murray, Albemarle Street.

arches on eight ancient columns of granite, with ill-adapted marble capitals, upon one of which, at the corner facing the Municipio, is a monogram, believed to be that of Theodoric.

The **Piazza dell' Aquila**, further W., is so called from the column of grey granite surmounted by an eagle, the armorial device of Cardinal Caetani, in whose honour it was erected in 1609.

The **Torre del Pubblico**, a large square leaning tower of brick, will not fail to attract the notice of the stranger: nothing is known of its history or origin.

CHURCHES.

The **Cathedral** (E. F. 1) was built by S. Ursus, Abp. of the see, in the 4th cent., and called from him "*Basilica Ursiana*," but it was almost entirely rebuilt in the last cent., and the cylindrical *campanile* alone remains of the original foundation. In the l. transept are paintings by *Guido Reni*, representing the Fall of the Manna, and in the lunette the Meeting of Melchizedec and Abraham. The frescoes of the cupola, with the exception of the Archangel Michael, are attributed to his pupils, as well as the Prophets on the pendentives below. Near this, in a lunette, over an arch at the end of the N. aisle, is a fresco of the Angel bringing Food to Elijah, also by *Guido Reni*.

Over the entrance is the Banquet of Ahasuerus, by *Carlo Bonone*. 2nd altar rt., sarcophagus of SS. Exuperantius and Maximianus (6th cent.). The high altar contains a marble urn, in which are deposited the remains of several early bishops of the see. The silver Cross of St. Agnellus, to the rt., is covered with sculptures of the 6th century. In the rt. transept are two large marble urns covered with reliefs, in one of which are the ashes of St. Barbatian, confessor of Galla Placidia; in the other those of San Rinaldus. Behind the

choir are two semicircular marble slabs with symbolical representations of birds and animals, which formed part of the ancient *ambo* or pulpit; a work of the 6th cent., as shown by the inscription stating that it was erected by St. Agnellus. Near them is a relief of St. Mark by *Lombardi*. In the SACRISTY is a *Paschal Calendar*, on marble—a remarkable monument of astronomical knowledge in early times. It was calculated for 95 years, beginning with 532, and ending in 626. Here is also the *PASTORAL CHAIR OF ST. MAXIMIANUS, formed entirely of ivory, with his monogram in front. The reliefs below the monogram represent the Saviour as shepherd and priest in the midst of the Evangelists; on the ends is the history of Joseph: on the back the Marriage in Cana and Baptism of Christ, with arabesque designs of animals. It is precious as a specimen of art in the 6th cent., but it has suffered from injudicious cleaning. Enclosed within the W. door are preserved some fragments of its celebrated DOOR OF VINEWOOD, which has been superseded by one of modern construction. The original planks are said to have been 13 ft. long and nearly 1½ wide—a proof that the ancients were correct in stating that the vine attains a great size, and confirmatory of the assertion that the statue of Diana of Ephesus was made of the vine-wood of Cyprus. It is probable that the wood of the Ravenna doors was imported from Constantinople.

The traveller's attention is particularly called to the ANCIENT MARBLES OF RAVENNA, which are here more abundant and beautiful than in any town in Italy, except Rome and Venice. In this Church are 18 columns of *Marmo Imezio* (from Mount Hymettus), four of *bigio antico*, and two of *cipollino*. The altars and tombs are rich in marble fragments. At an altar on the rt. of the choir are two columns of *cipollino rosso*, one of the rarest of marbles, unfortunately mutilated at the back (see *S. Apollinare*).

The *Baptistry, or "S. Giovanni

arches on eight ancient columns of granite, with ill-adapted marble capitals, upon one of which, at the corner facing the Municipio, is a monogram, believed to be that of Theodoric.

The **Piazza dell' Aquila**, further W., is so called from the column of grey granite surmounted by an eagle, the armorial device of Cardinal Caetani, in whose honour it was erected in 1609.

The **Torre del Pubblico**, a large square leaning tower of brick, will not fail to attract the notice of the stranger: nothing is known of its history or origin.

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The *Baptistery, or "S. Giovanni

in Fonte," to the N., is the earliest and in many respects the most interesting of the ecclesiastical edifices here. It is supposed to have been likewise founded by S. Ursus, about A.D. 380, and ornamented with mosaics in 451 by Abp. Neo. It is an octagonal building with five plain sides and two restored niches within the other three. The only ornaments on the exterior are the simple brick cornices below the lines of the side and central roofs, and on the upper part of each wall of the octagon a blind window. On the lower part of one of these panels is a small antique marble relief of a warrior on horseback, holding a wreath.

The interior has two ranges of arcades, the lower resting on eight columns of different orders with marble capitals, placed in the angles of the building: the upper, 24 in number, are dissimilar in dimensions as well as in the style of the capitals. From these dwarf colonnettes spring eight round arches . . . and from the lines formed by them, or rather from the returns below, the 5th-cent. mosaic work commences. On the spandrels, upon oval backgrounds of gold enclosed by acanthus-leaves springing from the capitals of the columns beneath them, and spreading out in lovely scrolls to the right and left over and above the arches, are eight Prophets, grand, noble, majestic figures, draped in white. The ornamentation of the dome is divided into two zones surrounding the central picture, the Baptism in the Jordan, with a representation of the river, having its name placed over it, and in the circumference the Apostles, each with his name and bearing a crown.† "While these figures are full of life, they

† The most correct representations of these, as well as of most other ancient mosaics of Ravenna, will be found in Ciampini, 'Vetera Monumenta,' 3 vols. fol. Roma, 1757. For the tomb of Galla Placidia, see Quast's 'Alt. Christlichen Bauwerke von Ravenna,' 1 vol. fol. Berlin, 1842. A more portable notice of these mosaics will be found in Mr. J. H. Parker's brief description of the 'Mosaic Pictures in Rome and Ravenna,' with diagrams. Reference may also be made to Crowe and Cavalcaselle, 'North Italy,' vol. i. p. 10.

are at the same time somewhat disproportionately tall, the heads too small for the height, the limbs slightly angular, and the drapery which floats behind them wanting in grace and correctness of fold. The faces have much individuality, but the aim has not been fully attained. They are, together with all the upper portion, including the central picture, inferior to the Prophets below. They evidently belong to a later period." It is probable "that, through some cause, the mosaics in the dome were injured and wrought anew some half century later." The transparency of the water in the Baptism is remarkable. The prevailing colour of the Mosaics is gold and white on blue, with a little green and saffron. The grand vase under the cupola, which was formerly used for baptism by immersion, is of *Marmo Inezio*, with two slabs of red porphyry. There is a recess or ambo for the officiating priest. A Chapel contains under its altar a sculptured fragment of the 6th cent., which formerly belonged to the ciborium of the old cathedral. The ancient metal cross on the summit of the building bears an inscription recording that it was erected in 688 by Archbishop Theodorus.

The building is now some 10 ft. below its proper level, and it is proposed by the Italian Government to raise the whole structure bodily, so as to prevent any further sinking into the marshy ground.

In the adjoining square are several mediæval and sepulchral urns in marble. In front of the Duomo there is a column of grey granite, surmounted by a statue of the Virgin (1659).

Sta. Agata (F. 5), dating from the early part of the 5th cent., has 24 columns of granite, *bigio*, *cipollino*, and other marbles, in general with ancient composite capitals, the imposts over which have the cross sculptured upon them. The wall which rises over them was formerly pierced with windows, as in the smaller Christian basilicas. At the end of the rt. aisle,

one of *Luca Longhi's* best works, SS. Agata, Catharine, and Cecilia. The altar of this chapel contains the bodies of S. Sergius martyr, and S. Agnellus archbishop, and bears monograms of *Sergius Diaconus*. The very ancient pulpit is hollowed out from a section of a huge fluted column of *Marmo Imezio* from some pagan edifice.

***S. Apollinare Nuovo** (E. 6), built by Theodoric in the beginning of the 6th cent. as the cathedral for his Arian bishops, was consecrated for Catholic worship by Abp. S. Agnellus, at the close of the Gothic kingdom, and dedicated to *S. Martin*. It was also called *San Martino in Cælo Aureo* on account of its magnificent decorations, and Sacellum Aarii from its original destination. It assumed its present name in the 9th cent., from the report that the body of S. Apollinaris had been transferred within its walls in order to secure it in its real resting-place at Classe from the attacks of the Saracens. The 24 marble columns were brought from Constantinople; they have composite capitals, on each of which is an impost with Latin crosses sculptured on it. There is a fine coffered ceiling. The walls of the nave, which rest on these arches, are covered with ***MOsaICS**, executed about A.D. 570. On the l. is represented the city of Classis, with the sea and ships; then come 22 virgins, each holding in her hand a crown, preceded by the Magi, in the act of presenting their offerings to the Virgin and Child, seated upon a throne with two angels on either side. "This superb mosaic, the finest in the whole of Ravenna, may deserve attention on another account: the earliest monuments of Christian art give little countenance to Mariolatry, or the peculiar veneration to the Virgin which has so long distinguished the Greek and Roman churches. In this mosaic, however, though the presence of the Magi with offerings may seem to denote some relation to the Nativity as an historical fact, the 22 virgins in their company, the angels as it were guarding the Mother and

Child, and especially the glory round her head, exclude all but an allegorical or symbolical meaning, and lead to the conclusion that this great corruption of Christianity was established in the Church before the end of the 6th cent., while the absence of similar representations in earlier works would lead to an opposite inference."

—*H. Hallam.*

Opposite is a mosaic of Ravenna, in which are seen the Basilica of San Vitale, and an edifice supposed to represent the palace of Theodoric, from its bearing the word *Palatium*. 25 saints holding crowns, each having a glory round the head, approach to receive the benediction of the Saviour sitting on a throne between four angels. The first in the procession is in a violet instead of white tunic, and bears the name of Martinus, patron of the Church. Above the windows, on the S. side, are familiar Passion Scenes, beginning with the Last Supper, in which Christ is represented with a beard; on the N. side, Miracles and Parables (without a beard), in the following order, beginning at the W. end.—1. Cripple takes up his bed and walks.—2. Devils and herd of Swine.—3. Paralytic let down from a window.—4. Parable of the Sheep and Goats.—5. Calling of St. Matthew.—6. Veil of the Temple.—7. Raising of Lazarus.—8. Woman at the Well.—9. Issue of Blood.—10. Healing the Blind Man.—11. Draught of Fishes.—12. Jesus surveys the hungry multitude.—13. Boy brings loaves and fishes. The pulpit is covered with early Christian sculptures, and supported by a mass of grey granite. The last chapel in the l. aisle has been fitted up as a sort of Museum of ancient fragments. It contains the urn in which are said to be preserved the remains of St. Apollinaris; the marble chair of the Benedictine abbots, to whom the Church formerly belonged (10th cent.), four columns of red porphyry, two of alabaster, and an elaborate perforated screen (*cancello*). On the E. wall is a portrait of Justinian in mosaic. To the rt. in the Choir is the tomb of

Card. Malvasia, with a plinth of *cipolino rosso*, apparently cut away from columns in the Cathedral.

Sta. Chiara (E. 7), a desecrated and half-ruined building, has some Giottesque paintings on the walls and ceiling of its Choir.

Santa Croce (C. 3), built by Galla Placidia in the 5th cent., near her mausoleum, and consecrated by St. Peter Chrysologus, has been sadly ruined.

San Domenico (16, D. 4), a restoration of an ancient basilica founded by the exarchs, contains some works by *Niccolò Rondinello*, a pupil of Giov. Bellini. In the Choir, on the l., Virgin and Child with SS. Dominic, Jerome, Joseph, and Francis further on, Annunciation; opposite, SS. Domenico and Peter Martyr. In the chapel l. of the Chancel is an ancient wooden crucifix covered with fine linen in imitation of human skin, which is said to have sweated blood during the battle of Ravenna under Gaston de Foix. The form of the Cross is that of the letter Y. The 2nd chapel on the l. contains, in small paintings, the Fifteen Mysteries of the Rosary, by *Luca Longhi*, whose memorial tablet is nearly opposite, between the 1st and 2nd altars. In the 3rd chapel rt. is the Invention of the Cross, by the same artist.

S. Francesco (15, E. 5), supposed to have been erected in the middle of the 5th cent. by St. Peter Chrysologus, on the site of a temple of Neptune, has suffered from modern restorations. It has 22 columns of *marmo Imezio*. Outside the chapel of the Crucifix, 2nd rt., are two beautiful columns of Greek marble, decorated with *capitals by *Pietro Lombardo*, by whom likewise are the rich arabesques of the frieze and pilasters. In the 4th chapel rt. is a Virgin and Child, with SS. Francis, Roch, and Sebastian, by *Sacchi d'Imola*, a rare master. The altar at the end of the rt. aisle is an urn containing the remains of S. Liberius,

archbishop of the see—a fine work (4th or 5th cent.); with reliefs of the Apostles, and the Saviour. At the end of the l. aisle is the tomb of Luffo Numai, of Forlì, secretary of Pino Ordelaffi, lord of that city, by *Tommaso FlamBERTI* (1519). Upon the wall on the rt. of the entrance-door is a sepulchral slab-tomb of red Verona marble, formerly on the floor, with a relief of Ostasio da Polenta, lord of Ravenna, in the dress of a Franciscan monk, and the inscription: "Hic jacet magnificus Dominus Hostasius de Polenta qui ante diem felix obiit occubuit MCCCXXXI die XIV mensis Martii, cujus anima requiescat in pace." The head of Ostasio is beautiful. The Polenta family, so celebrated for their hospitality to Dante and for the fate of Francesco da Rimini, are buried here. On the l. is a similar sepulchral stone, on which is sculptured the figure of Enrico Alfieri, general of the Franciscan order, who died at the age of 92, in 1405, as recorded by a long inscription in hexameters. He was of Asti, and probably of the family of the poet. A sarcophagus stands in front of each slab, and another, with figures in relief, close by. Under the raised Choir is a vaulted CRYPT, in the form of a swimming bath, with four columns of *marmo Imezio*, and an arcade of smaller columns running round the irregularly disposed walls.

N. of the Church is the *Cappella Braccioforte*, hidden in the walls of which were discovered the bones of Dante in May 1865 (see below). In it are some ancient sarcophagi. Adjacent, in the old cemetery of the friars, is the mausoleum of Dante. The house at the corner of the little square is that which Lord Byron inhabited for several months on his first arrival at Ravenna in 1819.

S. Giovanni Battista (C. 5), erected by Galla Placidia for her confessor St. Barbatian in 438, was consecrated by St. Peter Chrysologus, but almost entirely rebuilt in 1683. The columns are chiefly adapted from the ancient building; some of them, however, were found in the neighbourhood, on the

supposed site of the palace in which Galla Placidia resided. In the l. transept is the Virgin and Child with SS. Clement and Jerome; in the 1st chapel l., the Virgin and Child with SS. Matthew and Francis, both by *Francesco Longhi*. The circular *Campanile* is one of the best preserved specimens of this class of bell-towers, so peculiar to Ravenna; it has six tiers; the upper one of narrow arches, with its terminal cornice and its pyramidal roof entire.

S. Giovanni Evangelista (D. 6), also called *S. Giovanni della Sagra*, was founded in 414 by the Empress Galla Placidia, in fulfilment of a vow made in a tempest during the voyage from Constantinople to Ravenna with her children. Tradition relates that, not knowing with what relic to enrich the Church, the empress was praying on the subject when St. John appeared to her in a vision: she threw herself at his feet for the purpose of embracing them, but the Evangelist disappeared, leaving one of his sandals as a relic. This vision is represented in a relief over the pointed doorway, a work probably of the 13th cent.; the lower part shows St. John incensing the altar, with the empress embracing his feet; in the upper part she appears offering the sandal to the Saviour and St. John, while St. Barbatian and his attendants are seen on the other side. The doorway, especially in the small niches, is richly sculptured with figures of saints, and is a fine specimen of the architecture of the period. Immediately to the l. of the entrance is an ancient marble chair. To the rt. an immured column, belonging to an earlier Church, shows the level of the original pavement. The Nave has 24 columns of *bigio antico*. Beneath the high altar, reached by a flight of 13 steps, repose the remains of SS. Canzianus, Canzianus, and Canzianilla, martyrs. In the chapel of St. Bartholomew, at the extremity of the l. aisle, are some fragments of a mosaic, representing the storm and the vow of Galla Placidia. The vault of the 4th chapel l. is covered with the Evan-

gelists and Latin Fathers, painted by *Giotto* while on a visit to Dante. All have been more or less repainted. Beneath the choir is the ancient altar of the confessional, in marble, porphyry, and serpentine—a work of the 5th cent. The old quadrangular *Campanile* contains two bells cast by Robert of Saxony in 1208.

S. Giovanni e Paolo (18, D. 2), a small Church near the walls, with a Romanesque tower, has an ancient and curious ambo at the end of the rt. aisle.

S. M. in Cosmedin (10, D. 5), an octagonal building, was the ancient Arian baptistery: its vault was decorated with *mosaics in the 6th cent., after it had passed to the Catholic worship. They represent the Baptism in the Jordan, the river issuing from the urn of a river-god; the Saviour half immersed in it, alone wearing a glory round the head; lower down, forming a circular band, are the Apostles, each bearing a crown, with the exception of St. Peter, who holds the keys, and St. Paul, who carries two scrolls. They advance towards a throne covered with a veil and cushion, and occupied by a cross only. Upon the large round block of granite in the centre of the floor is supposed to have stood the ancient baptismal font.

Sta. Maria in Porto (F. 7) was built of the materials of the Basilica of S. Lorenzo in Cesarea, in 1553. The front, adorned with two large ancient columns of *cipollino*, is of the last cent. In the N. transept is a marble relief of the Virgin, in oriental costume, and in the act of praying—a very early specimen of Christian art. The 4th chapel on the rt. contains the Martyrdom of St. Mark, by *Palma Giovane*. In the Choir is an ancient vase in red porphyry, supposed to have been a Roman sepulchral urn. The adjoining cloister was erected in 1507.

Santo Spirito (9, D. 5), called also *S. Teodoro*, was built in the 6th cent. by Theodoric, for the Arian bishops;

it assumed the name of S. Theodore after its consecration to the Catholic worship of S. Agnellus, and afterwards took the present name. It is in the form of a small basilica; the columns, chiefly of *bigio antico*, have composite capitals with Latin crosses on their imposts. In the 1st chapel l. is a curious pulpit, or *ambo*, with rude sculptures of the 6th cent. There is a good coffered ceiling, brown and gilt. In front is a portico with four columns.

***San Vitale (3, C. 3).** This magnificent basilica exhibits the octagonal form, with all the accessories of Eastern splendour. As one of the earliest Christian temples, it is of the highest interest in ecclesiological art. It was built in the reign of Justinian by S. Ecclesius, Abp. of the see, on the spot where St. Vitalis suffered martyrdom, and was consecrated by St. Maximianus in 547. It is an imitation of Sta. Sophia at Constantinople, and was adopted by Charlemagne as the model of his Church at Aix-la-Chapelle. The original pavement is considerably below the present floor, which is occasionally flooded. The interior has eight lofty arches resting on piers, between which are semicircular recesses in two tiers, each divided into three arches by columns. The spaces between the lower columns open into the circular aisle, and those between the upper into a gallery. Above, the building becomes entirely circular. The 14 columns of the upper story have complicated capitals, some of which bear an anchor, supposed to indicate that they belonged to a temple of Neptune. The 14 columns of the lower range have also Byzantine capitals; and on each of the imposts are two monograms. The pilasters and walls are covered with large slabs of Greek marble and *cipollino rosso*, the latter entirely spoilt by being splayed, so as to form a geometrical pattern. The colossal dome was painted, early in the 18th cent., in the most barbarous taste, and in total variance with the architectural character of the building. The

dome is constructed of earthen pots, and is perhaps the most perfect specimen known of this kind of work. They are small vessels, having the point of one inserted in the mouth of the other in a continued spiral, and placed horizontally. The spandrels are partially filled with others of larger size, twisted only at the point, and arranged vertically. The walls and vault of the choir are covered with *MOSAICS of the time of Justinian, as beautiful and as fresh as on the day when they were finished; invaluable as specimens of art no less than as studies of costume. The most elaborate are those of the tribune, representing on the l. the Emp. Justinian holding a vase with offerings; he is surrounded by courtiers and soldiers, and by St. Maximianus and two priests. In the compartment on the opposite wall is the Empress Theodora with a similar vase, which she offers to two courtiers, attended by the ladies of her court, in varied and elegant costumes; the expression of some of the figures is remarkable, considering the material. In the vault above is the Saviour on the globe between archangels; on His rt. St. Vitalis receiving the crown of martyrdom; on the l. S. Eutychius offering a model of the Church, both saints being without glories. The roof is decorated with arabesques, and other ornamental devices. The mosaics on the concavity of the arch represent half-figures of the Saviour and the Apostles, with SS. Gervasius and Protasius, sons of S. Vitalis. The semicircular mosaic on the rt. of the altar represents the sacrifices of the Old Law, the offerings of Abel and Melchizedec; beyond it Moses tending the sheep of Jethro; Moses on Mount Horeb; Moses taking off his sandals at the command of the Almighty, represented by a hand in the heavens. On the opposite wall the Sacrifice of Isaac, the three angels entertained by Abraham, and Sarah ridiculing the prediction of Isaac's birth; on the sides and above, Moses on Mount Sinai; the prophets Isaiah and Jeremiah; and higher up the Evangelists

with their emblems. The splendid columns are mostly of Greek marble. On the imposts of the arches of the upper columns are monograms of *Julianus*. On the rt. in the Chancel is *RELIEF of the "Throne of Neptune," with a sea-monster extended beneath it; a winged genius holds a trident on the rt., and on the l. two other genii are seen bearing a large conque shell. The ornaments are pilasters of the Corinthian order, a cornice with tridents, dolphins, shells, and two sea-horses. Opposite is a modern copy. Beside them are three columns of *verde-antico* and one of Egyptian breccia, belonging to the *baldacchino* over the high altar of the original Church. Several chapels surround the basilica; that of the Holy Sacrament, opposite the Sacristy, has on the altar a gilded ciborium attributed to *Michel Angelo*.

In the passage leading to the SACRISTY is a good relief of a sacrifice, supposed to have been one of the decorations of a temple dedicated to Augustus. Opposite are 7th cent. reliefs of Daniel in the lion's den, Christ with four figures under palm trees, and the Raising of Lazarus.

The Tomb of the Exarch Isaac, "the great ornament of Armenia," is in a recess of a closed passage (50 c.). It was erected to his memory by his wife Susanna, and bears a Greek inscription on the cover recording the fame he acquired in the east and in the west, and comparing her widowhood to that of the turtle-dove. The urn containing his ashes is of marble, with reliefs of the Adoration of the Magi, the Raising of Lazarus, and Daniel between the Lions. Isaac was the 8th exarch of Ravenna, and died in that city, according to Muratori, A.D. 644. In the same recess are some Roman and early Christian sculptures and inscriptions.

The *MAUSOLEUM OF GALLA PLACIDIA (5, C. 3), or Church of SS. Nazaro e Celso, is also shown by the custodian of S. Vitale. This once magnificent sepulchre was built by the Empress Galla Placidia, daughter of

Theodosius the Great, sister of Honorius, and mother of Valentinian III., the third, fourth, and fifth emperors of the West, towards the middle of the 5th cent. It is in the form of a Latin cross, 46 ft. by 40, and is paved with rich marbles. The cupola is entirely covered with mosaics of the time of the empress, representing the Evangelists with their symbols. Two doves are drinking from a basin of water—a Christian emblem borrowed from the antique. The first authenticated instance of the use of the cross on large monuments is said to be found here. On the walls are full-length figures of prophets. On the arch over the door is the Good Shepherd; behind the tomb of the empress is the Saviour with the Gospels in His Hand; and in each of the lateral arches are two stags at a fountain, surrounded by arabesques and other ornaments. The high altar, in the centre of the mausoleum, composed of three massive slabs of Oriental alabaster, was formerly in S. Vitale, and is referred to the 6th cent. It has reliefs of an early Christian period.

The massive marble *SARCOPHAGUS, which contains the ashes of *Galla Placidia*, was once covered with silver plates; but these have disappeared, together with the other ornaments with which it was originally decorated. In the side next the wall was formerly a small aperture, through which the body of the empress might be seen, sitting in a chair of cypress wood, clothed in her imperial robes. Some children having introduced a lighted candle, in 1577, the robes took fire, and the body was reduced to ashes; since that time the aperture has remained closed.

In the recess on the rt. side of the Mausoleum is another marble SARCOPHAGUS with Christian symbols, which contains the remains of the Emperor *Honorius II.*, brother of Galla Placidia; and on the l. is that of *Constantius III.*, her second husband, father of Valentinian III. Beside the entrance-door are two smaller sarcophagi, said to contain the remains of

the tutors of Valentinian, and of Honoria, his sister. These sarcophagi are the only tombs of the Cæsars, oriental or occidental, which now remain in their original places. The mausoleum of Galla Placidia stands as a monument of the dreadful catastrophes of the Lower Empire. She was born at Constantinople, and died at Rome in 450, was a slave twice, a queen, and an empress; first the wife of the King of the Goths, Alaric's brother-in-law, who fell in love with his captive, and afterwards of one of her brother's generals, whom she was equally successful in subjecting to her will: a talented woman, but without generosity or greatness, who hastened the fall of the empire—whose ambition and vices have obscured her misfortunes.

The extensive Benedictine *Convent of S. Vitale*, to the W. of the Church, has been turned into Barracks. It encloses three large Renaissance Cloisters, of which the central one, with fine coupled columns and Corinthian capitals, is extremely handsome.

THE PALACE OF THEODORIC (24, E. 6) served as the residence of his successors, of the Exarchs, and of the Lombard kings. The only portion remaining is a high wall, in the upper part of which are eight small marble columns, supporting round arches, and a wide recess over the entrance-gate. On the rt. of the latter is a large porphyry urn let into the wall, on which an inscription was placed in 1564, stating that it formerly contained the ashes of Theodoric, and that it was originally placed on the top of his mausoleum. Most antiquaries, however, now consider that it was a bath; the only argument in favour of its having been the sarcophagus of Theodoric is that it was found near his mausoleum. The palace was chiefly ruined by Charlemagne, who, with the consent of the pope, carried away its ornaments and mosaics, and removed to France the equestrian statue of the king which stood near it.

THE TOMB OF DANTE (19, E. 5) is

closed, and the key is kept at the Palazzo Comunale, but it may be seen without entering. Of all the monuments of Ravenna, none excites a more profound interest than this. In spite of the poor taste of the building, it is impossible to approach the last resting-place of the great poet without feeling that it is one of the most hallowed monuments of Italy.

Ungrateful Florence! Dante sleeps afar,
Like Scipio, buried by the upbraiding shore;
Thy factions, in their worse than civil war,
Proscribed the bard, whose name for ever-
more

Their children's children would in vain
adore

With the remorse of ages; and the crown
Which Petrarch's laureate brow supremely
wore,

Upon a far and foreign soil had grown,¹
His life, his fame, his grave, though rifled—
not thine own. *Byron.*

The remains of the poet, who died here on the 14th Sept., 1321, at the age of 56, were originally interred at San Francesco; but on the expulsion of his patron Guido Novello da Polenta from Ravenna, they were with difficulty protected from the persecution of the Florentines and the excommunication of the pope. Cardinal Bertando del Poggetto, legate of John XXII., ordered his bones to be burnt with his tract on Monarchy, and they narrowly escaped the profanation of a disinterment. In 1483 Bernardo Bembo, then Podestà of Ravenna for the republic of Venice, and father of the celebrated cardinal, erected a mausoleum on the present site, from the designs of Pietro Lombardo. This monument was re-built in its present form in 1780, at the cost of Cardinal Valenti Gonzaga. It is a square edifice, with a small dome, internally decorated with stucco ornaments little worthy of such a sepulchre. On the vault of the cupola are four medallions of Virgil, Brunetto Latini (the master of the poet), Can Grande della Scala, and Guido da Polenta, his protectors when in exile. On the walls are two Latin inscriptions, one in verse, recording the foundation by Bembo; the other the dedication of Cardinal Gonzaga to the "Poetæ sui temporis primo resti-

tutori." Above the marble sarcophagus which now contains the ashes of the poet is a relief of his half-figure by *Lombardo*: he is represented sitting at his desk with his book; surmounted by a crown of laurel, with the motto *Virtuti et honori*. The inscription in Latin hexameters on the urn is supposed to have been written by himself. Below it, in a marble urn, is deposited a long history in Latin of the tomb.† The visitors' book has been removed to the public library; one of the last entries being three appropriate lines from the 'Purgatorio,' written by Pius IX., on his visit to Ravenna in 1857.

The feelings with which this sepulchre was visited by three great names in modern literature deserve to be

† Although it had been suspected that the remains of Dante no longer lay in the mausoleum erected by Card. Valenti Gonzaga, it was only on the occasion of the great sixcentenary anniversary of the poet's birth, celebrated with extraordinary enthusiasm throughout Italy on the 14th of May, 1865, that this suspicion was fully verified. In making some repairs on that occasion, by destroying a wall in the old Braccioforte chapel annexed to San Francesco, a wooden box was discovered, bearing a double inscription, stating that it contained the bones of the poet, removed here by Fra Antonio de' Santi in Oct. 1677. On opening the box, it was found to contain the nearly perfect skeleton of a man of Dante's age at the time of his death, and stature. It was subsequently ascertained that the urn in the mausoleum was empty, or only contained a few small bones, and which were wanting to complete the skeleton in the wooden box; further documentary evidence has been since produced to show that these were probably the remains of Dante, but no clue has been yet discovered as to the circumstances that caused the removal. Perhaps it was brought about by the fear of the friars to whose care these precious relics had been entrusted that the Florentines might one day succeed in getting back the remains of their great countryman, as they had attempted on three different occasions, and especially in 1519, when they petitioned Leo X., himself a Florentine, in a document to which the great name of Michel Angelo was affixed, offering to erect a monument to the Divine Poet in his native town, with the following characteristic subscription:—"Io Michelagnolo scultore, il medesimo a vostra Santità, supplico offerendomi al divin poeta fare la sepultura nuova chon decante e in locho onerevole in questa città." The bones found in the wooden box were placed in Lombardo's urn in the mausoleum with great pomp and exultation, the poet being now considered the symbol of a United Italy. The wooden box itself has been removed to the public library.

mentioned. Châteaubriand is said to have knelt bareheaded at the door before he entered; Byron deposited on the tomb a copy of his works; and Alfieri prostrated himself before it, and embodied his emotions in one of the finest sonnets in the Italian language:—

O gran padre Alighier, se dal ciel miri
Me tuo discepol no indegno stormi,
Dal cor traendo profondi sospiri,
Prostrato innanzi a' tuoi funerei marmi, &c.

Lord Byron's lines referring to the tomb of the poet and the monumental column of Gaston de Foix will occur to the reader:—

I canter by the spot each afternoon
Where perished in his fame the hero-boy
Who lived too long for men, but died too soon

For human vanity, the young De Foix!
A broken pillar, not uncouthly hewn,
But which neglect is hastening to destroy,
Records Ravenna's carnage on its face,
While weeds and ordure rankle round the base.

I pass each day where Dante's bones are laid:

A little cupola, more neat than solemn,
Protects his dust, but reverence here is paid
To the bard's tomb, and not the warrior's column:

The time must come when both, alike decay'd,

The chieftain's trophy, and the poet's volume,
Will sink where lie the songs and wars of earth.

Before Pelides' death, or Homer's birth.

With human blood that column was cemented,

With human filth that column is defiled,
As if the peasant's coarse contempt were vented

To show his loathing of the spot he soil'd.
Thus is the trophy used, and thus lamented
Should ever be those bloodhounds, from whose wild

Instinct of gore and glory earth has known
Those sufferings Dante saw in hell alone.

Near the tomb of Dante is the house occupied by *Lord Byron*, whose name and memory are almost as much associated with Ravenna as those of the great "Poet-Sire of Italy." He declared himself more attached to Ravenna than to any other place, except Greece; he praised "its delightful climate," and says he was never tired of his rides in the pine-forest; he liked Ravenna, moreover, because it was out of the beaten track

of travellers, and because he found the higher classes of its society well educated and liberal beyond what was usually the case in other continental cities. He resided in it rather more than two years, "and quitted it with the deepest regret, and with a presentiment that his departure would be the forerunner of a thousand evils. He was continually performing generous actions: many families owed to him the few prosperous days they ever enjoyed: his arrival was spoken of as a piece of public good fortune, and his departure as a public calamity." The house of Lord Byron is now a *Café* at the corner of the Via Giuseppe Mazzini and the Piazza Byron (E. 4); it was here that our great poet resided for eight months after his arrival in Ravenna on the 10th of June, 1819. Over the entrance has been placed the following inscription commemorative of the fact:—"Il x Giugno MDCCCXIX, come appena giunse in Ravenna, entrava questa casa, allora Grande Albergo, e que otto mese abitava, **GIORGIO BYRON**, Poeta Inglese, Lieto delle Vicinanze al Sepolcro di Dante, Impaziente di visitare l'Antica Selva, che ispirò già il Divino e Giovanni Boccaccio." He subsequently removed to the Palazzo Guiccioli, in the Via Porta Adriana, now *Cavour* (D. 3), where he continued to reside until his departure for Pisa at the end of Oct. 1821. The 'Prophecy of Dante' was composed here, at the suggestion of the Countess Guiccioli; and the translation of the tale of 'Francesca da Rimini' was "executed at Ravenna, where five centuries before, and in the very house in which the unfortunate lady was born, Dante's poem had been composed." The 'Morgante Maggior', 'Marino Faliero,' the fifth canto of 'Don Juan,' 'The Blues,' 'Sardanapalus,' 'The Two Foscari,' 'Cain,' 'Heaven and Earth,' and the 'Vision of Judgment,' were also written during his residence at

that place

Of old renown, once in the Adrian sea,
Ravenna! where from Dante's sacred tomb
He had so oft, as many a verse declares,
Drawn inspiration.

Rogers.

The ***ARCHBISHOP'S PALACE**, E. of the Cathedral, is one of the most interesting edifices in Ravenna to the Christian antiquary.

The **Chapel** is the one which was built and used by St. Peter Chrysologus in the 5th cent., without alteration: no profaning hand has yet been laid on its altar or mosaics. The walls are covered with large slabs of marble, and the ceiling still retains its mosaics as fresh as when they were first executed. On the vault are the Evangelists, with their symbols; on the inside of the arches, the Saviour; opposite, the Virgin, each flanked with six Apostles; on the rt., female Saints; on the l., males. Behind the altar, the Virgin, between heads of SS. Vitalis and Apollinaris—to the rt., the Saviour—formerly in the tribune of the Cathedral.

In the Vestibule is a collection of ancient Roman and Christian inscriptions, marbles, capitals, and reliefs, with other fragments of antiquity. Boy and Girl with a vase; large torso in *porfido rosso*; outside a window, fine column of *pavonazzetto brecciato*. In the "Appartamento Nobile" is a bust of Cardinal Capponi by *Bernini*, and of S. Apollinaris by *Thorwaldsen*. On the 3rd floor is the small **Archiepiscopal library**, which still retains the celebrated MS. on papyrus whose extraordinary size and preservation have made it known to most literary antiquaries: it is a brief of the 12th cent., by which Pope Pascal II. confirmed the privileges of the archbishops. The most ancient diplomas preserved in these archives are said to date from the 5th cent.

The **Museo Nazionale** occupies the buildings of the Carthusian monastery of Classe, including the Church of S. Romualdo. On the first floor is the **Biblioteca Comunale**, founded by Abbot Caneti in 1714, and subsequently enriched by private munificence and by the libraries of suppressed convents. It is lodged in a fine hall, followed by several smaller ones, and contains upwards of 50,000

vols., 700 MSS., and a large collection of first editions of the 15th cent. Among its MS. collections, the most precious is the celebrated *Aristophanes*, copied in the 10th cent. by Cyrillus Machirius, a Florentine, long known as unique. It is said that Eugene Beauharnais wished to purchase this MS.; but the inhab., being resolved not to lose so great a rarity, concealed the volume. A MS. of *Dante*, on vellum, with good initial miniatures, of the 14th cent.; another *Dante*, of still earlier date; a small *Officium*, most beautifully written on parchment, with lovely miniatures of histories of Christ, of the 14th cent., ending with an invocation to all the saints to relieve its writer from his worldly ailments, amongst which his toothache is particularly mentioned; and another *Officium*, with numerous illuminations, &c., on violet vellum, especially one of the Crucifixion. Among the *princeps* editions, which range from 1465 to 1500, are the *Decretals of Boniface VIII.*, on vellum, 1465; *Pliny the Younger*, on vellum, 2 vols., Venice, 1468; the *Bible*, with miniatures, on kid, 1478; *St. Augustine, De Civitate Dei*, 1468; the *Dante of Lodovico and Alberto Piemontesi*, 1478. Among the miscellaneous collection may be noticed, the *History of the Old and New Testament*, in Chinese, printed on silk, and a series of upwards of 4000 rolls, beginning with the 11th and ending with the last cent., chiefly relating to the Canons of Sta. Maria in Porto.

The MUSEUM consists of several rooms, forming a suite to those of the Library, and, besides a good miscellaneous collection of vases, idols, bronzes, majolica, and carved work in ivory, contains a rich cabinet of medals, ancient and modern. The ancient are arranged in three classes: 1. Medals of the free cities; 2. Consular; and 3. Imperial. In the 2nd class is a *bronze one of Cicero, struck by the town of Magnesia, in Lydia: it bears on one side his profile and name in Greek characters, and on the other a hand holding a crown with a branch of laurel, an ear of corn, and a bunch

of grapes, with the inscription in Greek "Theodore of the Magnesians, near Mount Sipylus." It is supposed to be a unique specimen. There is a very interesting series of the coins of the Sovereigns of the Western Empire found about Ravenna, especially golden ones of Galla Placidia with a cross on the obverse, of Valentinian III., Anastasius, Heraclius, &c., with Christian emblems. The modern collection is also arranged in three classes: 1. Medals of the Popes from Gregory III.; 2. Medals of illustrious personages and of royal dynasties; 3. Coins of various Italian cities. In the 1st class is a fine medal of Benedict III., interesting because it is considered conclusive as to the fable of Pope Joan. In the 2nd class is a complete series of bronze medals of the House of Medici, 84 in number, of a uniform size. Among the ivories one is remarkable as representing several of the miracles which are seen in the paintings on the Catacombs at Rome, such as Jonas, the raising of Lazarus, the raising of the Paralytic, &c., with two venerable figures in the centre. The Museum also contains portions of beautiful gold ornaments of ancient armour, discovered some years ago in excavating the new docks on the canal; they are supposed to have belonged to Odoacer, whose tomb may have been hereabouts; unfortunately the greater part of them were melted down: also a beautiful tabernacle of lapis lazuli and precious marbles.

The Refectory, a fine hall, with good carved wooden ceiling and doors, contains one of the elder *Longhi's* best works, a *fresco of the Marriage in Cana, into which he has introduced his own portrait and several of his Ravennese contemporaries. The veil thrown over the woman on the l. of Christ was added by his daughter Barbara, to satisfy the scruples of S. Carlo Borromeo, then legate here. On the ceiling are Camaldoli monks, by *Francesco*, son of Luca Longhi. The CHURCH OF S. ROMUALDO has been fitted up as a museum of Byzantine and Roman sculptures, with other

antiquities, including a remarkable capital from the ruined Church of *S. Michele in Affricisco*. There is also an exquisitely perforated panel of a *cancelli* (altar railing), with a gilt cross in the centre. In the transepts are Renaissance works, and in the chapels of the nave some second-rate pictures.

In the cloisters are several inscriptions, both pagan and early Christian, most of which were found about Ravenna; and a series of Roman tiles, or *Signa Tegularia*, bearing the makers' names. On one of these tiles is the impression of a sandal, very like the sole of a modern shoe with its hobnails. Here also has been set up the old doorway of the Convent of S. M. in Porto.

The adjacent *Accademia delle Belle Arti* (10 to 2, 75 c.) contains a good collection of plaster casts of ancient and modern sculpture; attached to it are schools of design for young artists. On the rt. of the entrance is a room with pictures, including a Virgin and Child, with SS. Benedict, Apollonia, Barbara, and Paul; a portrait of Carlo Arrigoni; an Adoration of the Shepherds; a Pietà, with the Abbot of Classe and S. Bartholomew; and a small Virgin with the sleeping Child, all by *Luca Longhi*; Martyrdom of the Quattro Incoronati, by *Ligozzi*; and a great number of small paintings of the Byzantine School. On the floor is a fine mosaic pavement, found at Classe, with a vase of flowers and peacocks in the centre. In a room upstairs is the beautiful recumbent *effigy of *Guidarello Guidarelli*, called *Braccioforte*, formerly at San Francesco, and a Virgin and Child, with SS. Thomas Aquinas, Mary Magd., Catharine, and John Bapt., by *Rondinelli*.

The *Palazzo Giulio Rasponi* (E. 3) has a ceiling painted with the death of Camilla, queen of the Volsci, by *Agricola*. The queen is the portrait of Queen Caroline Murat, one of whose daughters married into the Rasponi family. In a corridor upstairs are two good paintings by *Luca Longhi*—a Co-

ronation of the Virgin with Angels, and a portrait of a man with a dog. There is also a small Virgin and Children, with SS. Jerome, Mary Magd., John Evan., and Francis, and the Pietà above, by an unknown master.

The *Hospital*, attached to the Church of S. Giovanni Evangelista (D. 6), was founded by Archbishop Codronchi in 1826. In the court is a cistern said to have been designed by Michel Angelo.

The handsome *Teatro Alighieri* (22, D. 5) was opened in 1850.

GATES.

Porta Adriana (C. 2), a handsome entrance of the Doric order, was erected in 1585, on the supposed site of the famous *Porta Aurea*, built under Claudian and ruined by the Emp. Frederick II.

Porta Alberoni (E. 8) was built by Cardinal Alberoni in 1739. Immediately outside of it are the modern port of Ravenna and the road leading to the harbour on the Adriatic and to the Pineta.

Porta S. Mamante (G. 5), of the Tuscan order, so called from a neighbouring monastery dedicated to S. Mama, was built in 1612. Near this the French army of 1512 effected the breach in the walls by which they entered and sacked the city.

Porta Nuova (G. 7), designed by Bernini, in the Corinthian order, occupies the site of the P. San Lorenzo, rebuilt in 1653 under the name of P. Pamfilia, in honour of Innocent X., by whose arms it is surmounted. The road from it leads through the Borgo of Porta Nuova to the Basilica of S. Apollinare in Classe.

Porta Sisi (G. 5), in the Doric style, was rebuilt in its present form in 1568.

Porta Serrata (B. 5), so called because it was closed by the Venetians during their possession of Ravenna, was reopened by Julius II. under the name of *P. Giulia*.

The **Fortress** (B. 6) was erected by the Venetians in 1457, and then esteemed one of the strongest in Italy: it was partly demolished in 1735 to furnish materials for the Ponte Nuovo over the united stream of the Ronco and Montone, and little now remains but the foundations.

ENVIRONS.

The **Port of Ravenna** (C, D. 8), much frequented by coasting craft, consists of a long basin, with quays on either side; from it commences the canal that leads to the Adriatic. 4 m. distant, on the canal, is the hut where *Garibaldi* was concealed after his retreat from Rome in 1849. The length of this canal is about 7 m., and a broad road has been made along its rt. bank, which contributes much to the accommodation of the city.

The ***MAUSOLEUM OF THEODORIC**, more generally known as **S. M. della Rotonda**, is about half a mile from the Porta Serrata, immediately beyond the Rly. It was erected by Amalasuntha, daughter of Theodoric, in the 6th cent. On the expulsion of the Arians, the zeal of the Church in promoting the Catholic worship ejected the ashes of the king as a heretic, and despoiled his sepulchre of its ornaments (Gibbon, c. 39). It is built of blocks of limestone from Istria, resting on a decagonal basement, each side of which has a recess surmounted by an arch formed of 11 blocks of stone curiously notched into each other. A double oblique flight of steps leads to the upper story, or sepulchral chamber; they were added to the building in 1870. The upper story is also decagonal externally, and appears to have been surrounded by columns forming a circular portico, several of the bases of which were

discovered in digging out the ditch that now surrounds the building. In one of the sides is the door. Over this is a broad projecting band encircling the monument, above which is a row of small windows, the whole surmounted by a massive cornice, with rudely-sculptured reliefs. The vault stones of the doorway are curiously notched into each other, forming a straight arch or lintel. The roof is formed of a single block of limestone containing fossil shells, 36 feet in its internal diameter, hollowed out to the depth of 10, in the shape of an inverted bowl; the thickness of the centre is about 4 ft., and of the edges about 2 ft. 9 in. The weight of this enormous mass is estimated at above 200 tons. On the outside are 12 pointed projections perforated as if designed for handles; they bear the names of the Apostles, but it is difficult to conceive how any statues could have stood on them; they more probably served in moving this huge solid mass of Istrian marble—indeed, these names look comparatively recent. The summit is flat, and upon it may have stood a statue of the Gothic king. It is now divided into two unequal portions by a large crack, produced, it is supposed, by lightning. The interior of the upper chamber is circular, with a niche opposite the door, in which probably stood a sepulchral urn, although, when carefully examined on the outside, it appears to have been added after the mausoleum was finished. The chamber in the basement is in the form of a Greek cross; the fine door opening into it, as well as that to the sepulchral one above, is turned towards the west.

The Church of **S. M. in Porto Fuori**, 3 m. S.E. of the city, was built in the Gothic style towards the end of the 11th cent. by the Beato Pietro Onesti, called *Il Peccatore*, in fulfilment of a vow to the Virgin made during a storm at sea. In the nave on the l. is the ancient sarcophagus in which the body of the founder was deposited in 1119. It was believed

that the entire Church was once covered with frescoes by *Giotto*, and the choir and E. chapels still retain some admirable *frescoes by his pupils. On the l. wall are the Nativity and Presentation of the Virgin; the rt. wall contains the Death, Assumption, and Coronation of the Virgin, with the Massacre of the Innocents below. Under the arches are heads of Apostles; below, SS. Paul and Peter; in front of the chancel arch, Rinaldo and Anthony the Abbot; on the ceiling, the Evangelists with their symbols, and Doctors of the Church. The last figure on the rt. in the Presentation fresco is said to be a portrait of *Giotto*; on the opposite wall, looking out of the window, *Francesca da Rimini*. Chapel on the l., Pope Giovanni asking permission of Theodoric to build a church; Theodoric puts him in prison. On the E. wall, a good figure of St. James. Chapel on the rt., Calling of St. Matthew above, Healing of Lepers below. At the end of the apse, l. the three Maries, rt. the Unbelief of Thomas. Under the E. arch, heads of virgin saints. The quadrangular basement of the *Campanile* is considered to be the lower part of the ancient light-house (*pharos*) of the port, from which the Church derives its name.

From this Church the pedestrian may walk in $\frac{1}{2}$ hr. along the bank of the canal to the *Ponte Nuovo* (see below).

****S. APOLLINARE IN CLASSE.**—This magnificent Basilica is a purer specimen of early Christian art than any which can be found even in Rome. It lies on the road to Rimini, 3 m. beyond the Porta Nuova, and may be reached by train from May to Oct., but only in one direction. (See Time Table.) Carriage there and back, returning by S. Maria in Porto Fuori, 5 fr.

About $\frac{1}{4}$ m. beyond the Gate stood the splendid *Basilica of S. Laurentius in Cesarea*, founded (A.D. 396) by Lauritius, chamberlain of the Emp. Honorius, and destroyed in 1553 to supply materials for the Church of

S. M. in Porto within the city. This act of spoliation was opposed by the citizens; but the monks to whom the basilica belonged had obtained the consent of the pope, and the cardinal legate, Capi di Ferro, completed the work of Vandalism by sending all its columns excepting two (see above), together with its precious marbles, to Rome. The ancient basilica was the last relic of the city of *Cesarea*, which had existed from the time of Augustus. Nearly 2 m. from Ravenna, the united stream of the Ronco and Montone is crossed by the

Ponte Nuovo, a bridge of five arches, erected while Cardinal Alberoni was legate of Romagna. The road crosses the marshy plain, with its unhealthy rice-fields, towards the pine-forest and the grand basilica of

S. APOLLINARE IN CLASSE, erected in 534, by Julianus Argentarius, on the site of a temple of Apollo, and consecrated by Archbishop St. Maximianus in 549. It formerly had a quadriporticus in front, of which, however, no portion now remains. It is built of thin bricks or tiles, in the manner of Roman edifices of classical times. Over the door may be seen the bronze hooks used to sustain the awning on festivals.

The interior, 173 ft. by 93, is divided by 24 elegant columns of grey marble (*greco rigato*), with horizontal markings, into a nave and aisles of lofty and imposing proportions. The columns, which rest on square pedestals, are surmounted by punctured capitals, on which again rest quadrangular imposts, with crosses sculptured on the sides towards the nave. Above the round arches is a clerestory of double semicircular windows. A flight of broad steps leads to the tribune, which is circular internally, and polygonal on the outside. The floor of the nave is green with damp; and the subterranean chapel of the saint, beneath the high altar, is often filled with water. The walls are decorated with a chronological series of portraits of bishops and archbishops

of Ravenna, beginning with St. Apollinaris of Antioch, a follower of St. Peter, who suffered martyrdom under Vespasian, A.D. 74. These portraits were painted at a comparatively modern period; they come down in unbroken succession to the last archbishop, who is the 129th prelate from the commencement. The mosaics which originally occupied their place disappeared with the marbles which once covered the walls of the aisles, when the latter were carried off by Sigismondo Malatesta, to adorn his Church at Rimini. In the middle of the nave is a small marble altar, dedicated to the Virgin, "Martyrum Regina," by St. Maximianus, in the 6th cent.; beneath lay the body of St. Apollinaris, until removed to the crypt in 1174. In each aisle are four marble sarcophagi of archbishops, covered with reliefs and Christian symbols; the 1st l. is that of S. Felix, the 4th that of Johannes V. On the wall in the middle of the N. aisle is an inscription, which seems not to be older than the 18th cent., beginning, "ΟΤΗΘΗ ΙΙΙ. ΡΟΜ. ΙΜΡ.," and recording how, as a proof of his remorse for the murder of Crescentius, "ob patrata crimina," he walked barefooted from Rome to Monte Gargano, and passed the 40 days of Lent in this basilica, "expiating his sins with sackcloth and voluntary scourging." At the end of the aisle is the chapel of the Holy Cross, and near its entrance a very curious tabernacle of the 7th cent., over the 14th-cent. altar of S. Felicola, raised by Petrus, a presbyter. A little further W. is an ancient capital, used as a holy water basin. Two of the sarcophagi in the S. aisle contain the remains of Graziosus of the 8th and Theodosius of the 7th cent. All these tombs stood originally under the portico in the fore-court. An inscription on the wall of this aisle, opposite the other, records that the body of St. Apollinaris formerly was deposited behind a grating in it. On each side of the grand entrance is a sarcophagus of marble, larger than the preceding, but covered with similar ornaments and symbols.

The high altar, beneath which rests the body of the saint, is rich in marbles and other ornaments; the modern canopy over it is supported by four columns of the rare marble known as *bianco e nero antico*. The ancient episcopal chair of S. Damianus has been divided, to form ends for a species of *sedilia*. The tribune, and the arch in front of it, are covered with *MOSAICS of the 6th cent., in fine preservation. The upper part on the vault represents the Transfiguration; the hand of the Almighty is seen pointing to a small figure of the Saviour introduced into the centre of a large cross, on a blue circular ground studded with stars. On the top of the cross is the Greek monogram for "Jesus Christ, the Saviour, the Son of God." On the arms are the Alpha and Omega; and at the foot the words "Salus Mundi." Outside the circle, and on either side of the hand, are Moses and Elijah; below are three sheep, indicating the Apostles—Peter, James, and John—who witnessed the Transfiguration. In the centre is St. Apollinaris, in his episcopal robes, preaching to a flock of sheep—a common emblem of a Christian congregation. Between the windows are portraits of SS. Ecclesius, Servius, Ursus, and Ursicinus, in pontifical robes, blessing the people. On the l. wall is represented Abp. Reparatus obtaining privileges for his diocese from the Emperor Constantinus Pogonatus, who is seen in the centre of the composition, with Reparatus and ecclesiastics, to whom the Emperor delivers a scroll, on which is inscribed the word *Privilegia*. On the rt. wall the sacrifices of the Old Law: Abel, who offers the lamb, Melchizedec the bread and wine, and Abraham his son Isaac. On the W. face of the arch is a series of five mosaics: above, the Saviour, and the symbols of the Evangelists; lower down, the cities of Bethlehem and Jerusalem, from which a number of the faithful, under the form of sheep, are ascending towards our Lord; beneath the cities is a palm, the symbol of victory; then

follow the archangels Michael and Gabriel, and half-figures of St. Matthew and St. Luke, all the subjects being divided by handsome mosaics of arabesque ornaments. In the crypt, which is entered by passages from either side, is the sepulchral urn of St. Apollinaris. This urn contained the remains of the saint from 1174 until 1725, when they were placed beneath the high altar. The open stone book close to the S. entrance is called the breviary of Gregory the Great.

The round Bell-tower is a fine example of a style of campanile peculiar to Ravenna; it is entirely of brick, 120 ft. high, and can be ascended through the sacristy by a series of ladders to a height of 100 ft.; from the top the view is very fine, embracing the pine-forest and the sea beyond to the E.; to the S. the Apennines, with Cesena and Bertinora at their base; and, in fine weather, the Alps of the Tyrol and Styria on the N. The tower contains only two small bells.

The ancient town of Classis, of which this noble basilica is the representative, was one of the three quarters of Ravenna in the time of Augustus. It was, as its name imports, the station of the Roman fleet, though now 4 m. distant from the sea. Classe was totally destroyed in 728 by Liutprand, king of the Lombards.

The celebrated and most interesting *PINETA, or PINE FOREST (*Pinus Pineæ*), was seriously injured by the severe winter of 1880. It lies nearly 3 m. beyond the Basilica, and the Rly. to Rimini skirts it as far as Cervia. It may be reached also by a road which passes the tomb of Theodoric, or through the Porta Alberoni. This venerable forest extends along the shores of the Adriatic for a distance of 25 m., from the Lamone N. of Ravenna to Cervia on the S., and covers a sandy tract, varying in breadth from 1 to 3 m., thrown up by the sea, and separating it from the inundated region on the W. It affords abundant sport; and the produce of its cones yields a considerable revenue.

No forest is more renowned in classical and poetical interest; its praises have been sung by Dante, Boccaccio, Dryden, and Byron; it supplied Rome with timber for her fleets; and upon the masts which it produced the banner of Venice floated in the days of her supremacy. One part of the forest still retains the name of the *Vicole de' Poeti*, from a tradition that it is the spot where Dante loved to meditate (*Purg.* xxviii. 20).

Boccaccio made the Pineta the scene of his singular tale *Nostagio degli Onesti*, the incidents of which, ending in the amorous conversion of the ladies of Ravenna, have been made familiar to the English reader by Dryden's adoption of them in his *Theodore and Honoria*. Count Gamba relates that the first time he had conversation with Lord Byron on the subject of religion was while riding through this forest in 1820. "The scene," he says, "invited to religious meditation; it was a fine day in spring. 'How,' said Byron, 'raising our eyes to heaven, or directing them to the earth, can we doubt of the existence of God?—or how, turning them to what is within us, can we doubt that there is something more noble and durable than the clay of which we are formed?'" The Pineta inspired also these beautiful lines in the 3rd canto of *Don Juan*:—

Sweet hour of twilight!—in the solitude
Of the pine forest and the silent shore
Which bounds Ravenna's immemorial wood,
Reoted where once the Adrian wave
flow'd o'er,
To where the last Cæsarean fortress stood,
Evergreen forest! which Boccaccio's lore
And Dryden's lay made haunted ground to
me,
How have I lov'd the twilight hour and
thee!

The shrill cicalas, people of the pine,
Making their summer lives one ceaseless
song,
Were the sole echoes, save my steed's and
mine,
And vesper bells that rose the boughs
along:
The spectre huntsman of Onesti's line,
His hell-dogs, and their chase, and the
fair throng
Which learn'd from his example not to fly
From a true lover,—shadow'd my mind's
eye.

La Colonna de' Francesi. Beyond the Porta Sisi, 2 m. S. of Ravenna, on the banks of the Ronco (close to *Ponte Cella*, the first Stat. of the Forlì railway), is a square pillar erected in 1557 by Pietro Cesi, President of Romagna, as a memorial of the battle gained by the combined army of Louis XII. and the Duke of Ferrara over the troops of Julius II. and the King of Spain, April 11, 1512. Four inscriptions on the medallions of the pilaster, and an equal number on the sides of the pedestal, record the events of that memorable day. Lord Byron mentions the engagement and the column in a passage quoted in the description of the tomb of Dante, and commemorates the untimely fate of the heroic Gaston de Foix, who fell in the very moment of victory.

The monument of such a terrible engagement, which left 20,000 men dead on the field, and made the Chevalier Bayard write from the spot, "If the king had gained the battle, the poor gentlemen have truly lost it," is little funereal or military; it is ornamented with elegant arabesques of vases, fruit, festoons, dolphins, and loaded with long tautological inscriptions, and one of them is a rather ridiculous *jeu de mots*. The speech that Guicciardini makes Gaston address to the soldiers on the banks of the Ronco is one of the most lauded of those pieces, diffuse imitations of the harangues of ancient historians. Besides the illustrious captains present at this battle, such as Vittorio and Fabrizio Colonna, the Marchese della Palude, the celebrated engineer, Pedro Navarra, taken prisoners by the French, and Anne de Montmorency, yet a youth, afterwards constable of France under four kings, who began his long military career amid this triumph, several persons eminent in letters were there—Castiglione and Ariosto; Leo X., then Cardinal de' Medici, as papal legate to the Spaniards, was taken prisoner. The bard of the Orlando, who has alluded to the horrible carnage he witnessed, must have been powerfully impressed by it to paint his battles with so much fire. In several passages of his poem Ariosto attributes the victory on this occasion to the skill and courage of the Duke of Ferrara. It has been stated that Al-

fonso, in reply to an observation that part of the French army was as much exposed to his artillery as the army of the allies, said to his gunners, in the heat of the conflict, "Fire away! fear no mistake—they are all our enemies!" Leo X. redeemed the Turkish horse which he rode on that day, and used it in the ceremony of his *possessio* (taking possession of the tiara at St. John Lateran), celebrated on April 11, 1513, the anniversary of the battle. He had the horse carefully tended till it died, and permitted no one to mount it.—*Valery*.

Rly. W. to *Lugo* for Bologna (Rte. 99). Tramway to Forlì, starting from the Piazza Dante (D. 4, 5).

The Rly. onward towards Rimini follows the shores of the Adriatic, but presents few objects of interest, and the sea is generally concealed by banks of sand.

The first Stat., after crossing the canal, is that of

49 m. **Classe**, a little E. of S. Apollinare (see above). Skirting the Pineta, the road crosses the *Savio* and traverses a pine wood to

60 m. **Cervia**, an episcopal town (2230), on a small river near the sea, with very extensive salt-works. Another canalized river is crossed before reaching

64 m. **Cesenatico**, the ancient station of *Ad Novas*, a sea-port, partly surrounded with walls.

Beyond this we pass some small torrents which have been erroneously supposed to be the Rubicon. Near

68 m. **Bellaria**, where the sea is reached, the train crosses the *Uso*, a considerable and rapid stream, descending from Sant' Arcangelo. From

75 m. **Viserba** a fine view is gained of San Marino.

78 m. **RIMINI** (17,000), an interesting episcopal city, situated in a rich plain between the rivers Marecchia and Ausa, is much frequented for sea-bathing in July, August, and September. About 1 m. N.E., on the shore,

is the *Stabilimento*—an excellently arranged bathing establishment.

Rimini occupies the site of the Umbrian city of Ariminum. It became

a Roman colony at an early period, and was patronized and embellished by Julius Caesar, Augustus, and many of their successors. During the Lower



Empire it was the most northern of the cities which gave to a lieutenant of the Emperor of Constantinople the title of "Exarch of the Pentapolis."

The cities governed by this exarch were Rimini, Pesaro, Fano, Sinigaglia, and Ancona; his jurisdiction comprised nearly all that portion of the

shores of the Adriatic embraced by the modern provinces of Romagna and Le Marche. There was another and more inland Pentapolis, from which this was often distinguished by the epithet "maritima." In 1200, when Rimini belonged to the German Empire, Otho III. sent into the Marches as his viceroy Malatesta, the ancestor of that illustrious family to which Rimini is indebted for its subsequent importance. His descendant Galeotto was created lord of Rimini by Clement VI. It passed from the Malatesta family to the Venetians by sale, and reverted to the pope after the battle of Gera d'Adda. The Malatesta chieftains often endeavoured to regain it, but in vain, and the treaties of Tolentino and of Vienna confirmed it to the pope. The name of Malatesta recalls the fine passage of the *Inferno* in which Dante describes the lord of Rimini as "the old mastiff"—

E il mastin vecchio, e il nuovo da Verucchio,
Che fecor di Montagna il mal governo,
Là dove soglion fan dei denti succhio.
Inf. xxvii.

The old mastiff of Verucchio and the young,
That tore Montagna in their wrath, still
make,
Where they are wont, an auger of their
fangs.

Cary's Trans.

This great mediæval family has long become extinct; that of Rome, which has assumed the name, was ennobled at the end of the last cent. by the pope. The celebrated council between the Arians and Athanasians was held here in 359.

At the S. extremity of the Corso is the ***Arch of Augustus** (Porta Romana), one of the most remarkable monuments on the E. coast of Italy, and built of travertine. It was erected in honour of Augustus, and commemorates the gratitude of the inhabitants for the repairing of their roads. It is simple and massive, with two Corinthian columns on each side; above the arch are medallions, with the heads of Neptune and Venus on one side, and of Jupiter and Minerva, with a fine bull's head, on the other. The pediment is proportionately

small, being scarcely larger than the breadth of the arch: a great part of the superstructure is of the middle ages.

In the market-place (*Piazza Giulio Cesare*), the ancient forum, is a pedestal with an inscription, recording that it served as the *suggestum* from which Cæsar harangued his army after the passage of the Rubicon:—C. CÆSAR DICT. RUBICONE SUPERATO CIVILI BEL. COMMILIT. SUOS HIC IN FORO AR. ADLOCUT. Near this is an isolated Chapel, on the spot where St. Anthony preached to the people (see below).

The ***Bridge of Augustus**, which spans the Marecchia, the ancient Ariminus, is still one of the best preserved Roman constructions of its kind in Italy. It was begun by Augustus in the last year of his life, and completed by Tiberius; it has five arches, and is entirely built of white Istrian limestone. The principal have a span of 27 ft., and the width of the piers is nearly 13. The river at this point separates Romagna from the ancient maritime Pentapolis, the modern province of Urbino and Pesaro.

The Church of **S. Giuliano**, 5 min. further N., has at the high altar a fine martyrdom of St. Julian with the Virgin and Child and SS. Peter and Paul above, by *Paolo Veronese*. Below is the sarcophagus of the Saint, and the stone which was tied round his neck when he was thrown into a well. At the 2nd altar l. is a curious early picture of the life of St. Julian, in compartments, by *Bittino da Faenza*, 1357.

Over the high altar at **S. Girolamo** is a large painting of the saint by *Guericino*. Around the Church are numerous small subjects in chiaroscuro from the life of St. Jerome. On the rt. of the entrance, a curious Renaissance Holy Water basin in white marble. In the passage, a good relief in terra-cotta of the Saint's Death (18th cent.).

The ***Cathedral of S. Colomba** was originally built in the 14th cent. in the Italian-Gothic style, but reduced

into its present form by Sigismondo Pandolfo Malatesta, from the designs of Leon Battista Alberti, in 1450. It is considered the master-piece of that architect, and is an interesting link in the history of the Renaissance style. The front, consisting of four fluted half-columns and three arches, is unfinished; but the S. side has a series of seven arches on panelled piers detached from the wall, elevated on a continued basement, concealing without altering the Gothic windows. Under the arches are seven large sarcophagi in the mediæval style, wherein are deposited the ashes of the eminent men whom the Malatesta dukes had collected around them,—poets, orators, philosophers, and soldiers. The effect produced by these tombs is as grand as the idea of making them an ornament to his Church was generous and noble. The interior retains much of its original architecture in the pointed arches of the nave. To the l. of the entrance door is a recumbent relief of a Malatesta Abp. The whole building is covered with the armorial bearings of the Malatesta family; the most striking and frequent of these ornaments are the rose and elephant, and the united initials of Sigismondo and his wife Isotta.

In the 1st chapel rt., two elephants' heads sustain the figure of the patron saint, Sigismund, placed over the altar, while in the 1st chapel rt. and l. four large elephants of dark grey marble support the elaborately-worked piers of the arch. In the 1st chapel l. is a fine Malatesta sarcophagus. On the walls of the 1st chapel rt. are some *wonderfully sculptured angels in flat relief, whose complicated draperies and flowing outlines suggest the hand of *Agostino di Antonio di Duccio* (1470), who wrought the beautiful front of S. Bernardino at Perugia. In the 2nd chapel (closed), which contains the relics, is an interesting fresco, by *Pietro della Francesca*, of Sigismondo kneeling before his patron saint, St. Sigismund of Hungary; behind him are two greyhounds, with a view of the castle of Rimini, which he erected. It is signed "Petri di

Burgo opus, 1481." Here also is an altar frontal of gold tapestry (16th cent.), with heads of SS. Innocenza and Colomba. Among the sepulchral monuments are those of Sigismondo himself (1468), between the entrance and the 1st chapel; his favourite wife Isotta, in the 3rd chapel (of S. Michael), in which the statue of the archangel over the altar is said to present her likeness, both by *Ciuffagni*, a pupil of Donatello; his brother, "olim principi nunc protectori"; his step-son (1468); and the illustrious females of his house, "Malatestorum domûs heroidum sepulcrum." In the 3rd chapel rt., the bronze fruits and flowers at the base of the piers are supposed to be by *Ghiberti*. In the 2nd chapel l. is a colossal painting of St. Francis receiving the Stigmata, by *Vasari*. The pilasters at the entrance to the principal chapels under a pointed arch, with their low screens, are all worth careful study. At the door of the 2nd rt. is an old broken Chair of S. Gaudentius, patron of the city, and a small sarcophagus, in which were found the bones of several martyrs. The 1st of the arched chapels on each side has on its pilasters statuettes in niches; the 2nd, children in relief on blue ground; the 3rd, fanciful representations in white relief—on the l., Months, on the rt., Signs of the Zodiac, probably by *Matteo dei Pasti*. The first two screens are of Greek marble, the third of red Verona. In the Sacristy, a Marriage of the Virgin, by *Benedetto Coda*, and a Holy Family with SS. Barbara, Jerome, Joachim, and Catharine, by *Luca Longhi*.

Rimini was created a bishopric A.D. 260; its first prelate is supposed to have been S. Gaudentius, of whom there is a Statue on the front of the Bishop's Palace.

San Marino (or *S. Bartolommeo*) has on the l. a painting of the Virgin and Children with SS. Gaudentius and Biagio. Behind the altar are some intarsia stalls, and four scenes from the history of S. Marino, interesting only for their subject.

The **PINACOTECA** in the **Palazzo del Comune**, Piazza Cavour, contains a noble *altar-piece, in excellent preservation, of SS. Dominic, Sebastian and Roch, with predella of three small subjects, by *Domenico Ghirlandajo*; a *Pietà, by *Giov. Bellini* — a delicate and deeply-felt picture (Morelli); a Holy Family, ascribed to *Perino del Vaga*; Virgin and Child with SS. Dominic and Francis, by *Benedetto Coda*; SS. Sebastian, Jerome, and Lawrence, of the Umbrian School; and S. Dominic presenting the rules of his Order to the Pope, with the Madonna and Saints above, School of *Tintoretto*. An adjoining room has some good tapestries. In the square is a handsome fountain and a bronze Statue of Pope Paul V.

The **Castel Malatesta**, or Fortress, now mutilated and disfigured by unsightly barracks, bears the name of its founder: the rose and elephant are still traceable upon its walls, with the date 1445.

On the ground-floor of the **SCUOLE** (Plan 8) is a small *Museum of Antiquities*, and a **Library** of 25,000 vols., founded in 1617, by Gambalunga, the celebrated jurist. With the exception of a few classical MSS., and a papyrus known by Marini's commentary, the interest of its MS. collection is chiefly local. On the first floor is the *Museo Matteini*, devoted to Natural History.

The house of *Francesca da Rimini* is unknown. There is no part of the *Divina Commedia* so full of touching feeling and tenderness as the tale of guilty love which Francesca revealed to Dante. Its interest is increased by the recollection that Francesca was the daughter of Guido da Polenta, lord of Ravenna, who was the friend and generous protector of Dante during his exile. The delicacy with which she hints her crime in a single sentence is equalled only by the passage where the poet represents himself as fainting with compassion when he heard the story and the bitter weeping of the condemned shades :—

“Noi leggiavamo un giorno per diletto
Di Lancilotto come Amor lo strinse:
Soli eravamo, e senz' alcun sospetto.
Per più fiate li occhi ci sospinse
Quella lettura, e scolorocci 'l viso;
Ma solo un punto fu quel che si vinse
Quando leggemmo il disiato riso
Esser baciato da cotanto amante,
Questi, che mai da me non fia diviso,
La bocca, m'ì baciò tutto tremante;
Galeotto fu il libro, e chi lo scrisse —
Quel giorno più non vi leggemmo avante.”
Mentre che lo uno spirito questo disse,
L' altro piangeva sì, che di pietade
Io venni men così come io morisse,
E caddi, come corpo morto cade.—*Inf. v.*

“We read one day for pastime, scared nigh,
Of Lancelot, how love enchain'd him too,
We were alone, quite unsuspectingly.
But oft our eyes met, and our cheeks in hue
All o'er discoloured by that reading were;
But one point only wholly us o'erthrew;
When we read the long-sigh'd-for smile of
her,
To be thus kiss'd by such devoted lover,
He who from me can be divided ne'er
Kiss'd my mouth, trembling in the act all
over.

Accursed was the book and he who wrote!
That day no further leaf we did uncover.”
While thus one spirit told us of their lot,
The other wept, so that with pity's thralls
I swoon'd as if by death I had been smote,
And fell down, even as a dead body falls.

Trans. by Lord Byron.

The ancient **Port**, situated at the mouth of the Marecchia, has been gradually destroyed by the sands brought down by that stream; and the marbles of the Roman harbour were appropriated by Sigismondo Malatesta to the construction of his cathedral. Theodoric is said to have embarked his army in this port for the siege of Ravenna. It is now the resort of numerous small vessels occupied in the important local fisheries. Close to the river (Plan 5), on the l. of the road leading to the Port, is the Chapel of **S. Antonio**, erected on the spot where the Saint preached to the Fishes, because the people would not hear him.

EXCURSION TO SAN MARINO.

(For Carriages, see *Index*.)

S.W. of Rimini, isolated in the heart of the *Emilian Provinces*, like the rock on which it stands, is **San Marino**, long the only surviving representative of Italian liberty.

This miniature State, the smallest which the world has seen since the days of ancient Greece, and whose unwritten constitution has lasted for fourteen centuries, has retained its independence while all the rest of the peninsula, from the spurs of the Alps to the Gulf of Taranto, has been convulsed by political revolutions. Yet, with all this, the Republic, until the year 1847, made but little progress, rather studying to preserve itself unaltered by communication with its neighbours, than keeping pace with the improvements of the age. The printing-press had not then found its way into its territory, mendicity was common, and a gaming-table contributed its share to the public revenues. The constitution of this singular Republic underwent an important change in that year, amidst the universal confusion of the Italian States. The general council, which had hitherto been composed promiscuously of 60 nobles and plebeians elected by the people, was then transformed into a chamber of representatives. Every citizen was declared an elector, and the sittings of the chamber were ordered to be public. This chamber now constitutes the legislative body. The voting is by ballot, and two-thirds are necessary to confirm all official acts. A council of 12, two-thirds of whom are changed every year, communicate between the legislative body and two captains—one appointed for the town, the other for the country—who are charged with the executive power, and are elected every six months. The judicial office, as in the free towns of Italy in the middle ages, is not confided to a citizen of the Republic, but a stranger, possessing a diploma of doctor of laws, is appointed to discharge its functions, and is elected for three years; a physician and surgeon are also chosen from persons who are not citizens, and are elected for a similar period. In a state so constituted it might be expected that great simplicity of manners would prevail; hence the chief magistrate will often be found farming his own land, and the senators pruning their own vines. The territory of the Republic is 17 sq. m. in extent, its population is under 8000, and its miniature army does not number more than 40 men. Its revenue is about 30,000 fr. (1200*l.*), and expenses 20,000.

The carriage-road quits Rimini by the Via Garibaldi, and runs S.W. The

kilometers are measured from the Port. The road is nearly level to

8 m. Serravalle, carrying on a thriving trade with the several towns in the plain. The hill town, finely placed on the rt., is *Verucchio*. Here commences a somewhat steep ascent to the

12 m. Borgo, at the foot of the rock, where the principal inhab. (500) reside. Hence a winding carriage-road or direct footpath lead up in $\frac{1}{2}$ hr. to

S. Marino (2635 ft.), on the crest of the rocky mountain which forms so conspicuous an object from the high road (Pop. 900). A rough path along the ridge leads in another $\frac{1}{2}$ hr. to the *Castello*.

The origin of the Republic is as romantic as its position. According to the legend, a stonemason from Dalmatia, called Marinus, who embraced Christianity, after working 30 years at Rimini, withdrew to this mountain to escape the persecutions under Diocletian. Leading the life of an austere anchorite, his fame soon spread, and he obtained disciples, as well as a reputation for sanctity. The princess to whom the mountain belonged presented it to him, and instead of founding a Convent, after the example of the time, he established a Republic. During the middle ages the independence of the state was often threatened by the dangerous vicinity of the Malatesta Dukes. In the last cent. Cardinal Alberoni, then legate of Romagna, intrigued against it, and, on the pretence that the government had become an oligarchy, invaded and took possession of its territory in the name of the Head of the Church. An appeal to Clement XII. obtained an order that the citizens should determine how they would be governed: at a general assembly they unanimously voted against submission to the Church, and the papal troops were withdrawn. But the events which subsequently convulsed Europe threatened the Republic more than the intrigues of the Church; and it would doubtless have long since



English Miles 0 1 2 3

London. John Murray, Albemarle S.

REPUBLIC OF SAN MARINO ·



* English Style =

--- = *Deletions* of the Rep. L. in M. comp.

* cph=200 chps = 7560 ps = 11

ceased to exist except in history, if it had not been saved by the magnanimous conduct of Antonio Onofri, who deserved the title of "Father of his country," inscribed by his fellow-citizens upon his tomb. This remarkable man spent his life in its service, and by his bold and decided patriotism induced Napoleon to rescind his decree for the suppression of the Republic. When summoned before the emperor, he said, "Sire, the only thing you can do for us is to leave us just where we are." In spite of all subsequent overtures, Onofri maintained so perfect a neutrality, that he was enabled to vindicate his country before the Congress of Vienna, and obtain the recognition of its independence. Unlike other republics, San Marino did not forget its debt of gratitude to the preserver of its liberties, for, besides the inscription on Onofri's tomb, a marble bust in the council-chamber records his services, and their acknowledgment by the state. In more recent times San Marino did not in vain solicit the protection and support of the third Napoleon.

There are few objects of interest to be found in San Marino, if we except a picture of the Holy Family in the council-chamber, attributed to *Giulio Romano*. At Borgo there is a singular cavern, into which a strong current of cold air perpetually rushes from the crevices of the rock. The *view from the summit of the mountain, especially from the castle-tower, from which on a clear morning at sunrise the mountains of Dalmatia are visible—is sufficient to repay a visit; on a clear day, the deep gulf of the Adriatic is traced as far as the coast of Dalmatia, and a wide prospect of the chain of the Apennines is commanded, singularly in contrast with the sea view. The late Cav. Borghesi, one of the first classical scholars of modern Italy, made San Marino his place of residence for nearly 40 years. The house in which Melchiorre Delfico composed his Historical Memoirs of the Republic of San Marino† is marked by an inscription

† 'Memorie Storiche della Repubblica di San Marino,' 1 vol. 8vo. Milan, 1804.

expressive of the author's gratitude for the hospitality he experienced there during his long exile.

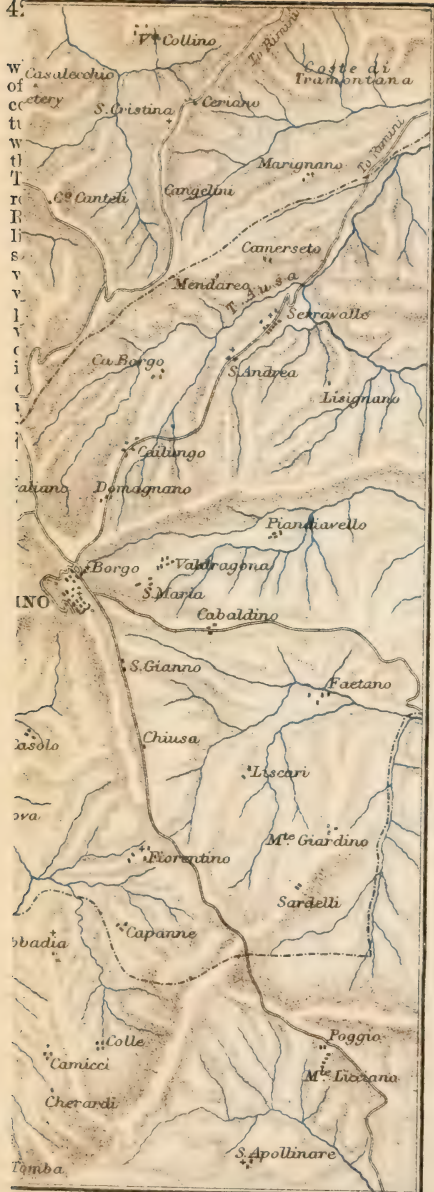
A good road leads from the Borgo to (12 m.) *S. Leo*, but a bridgeless river has to be crossed, which is sometimes impassable after rain. $\frac{1}{2}$ hr. from the Borgo a short cut turns off to the l. at a Tavern, rejoining the high road at the foot of the last ascent.—3 hrs. fast walking from the Borgo to *S. Leo*.

CASTEL DI S. LEO is remarkable as the place where Cagliostro, the celebrated impostor, died in exile in 1794. The place is very picturesquely situated on a rock. Carriage-road thence up the valley of the Marecchia, by *Badia Tedalda*, to *Pieve S. Stefano* in the upper valley of the Tiber, and thence by the sanctuary of Alvernia to Bibbiena and Florence. The mountains over which it passes—the *Alpe della Luna*—are highly picturesque; the road at its highest point commands a view of both the Adriatic and Mediterranean. *S. Leo* is supposed to occupy the site of a Temple of Jupiter, which stood on the summit of *Mons feretrans*, corrupted into *Monte Sferratri*.

The *Cathedral of four bays, with slightly pointed arches, has neither triforium nor clerestory. The Chancel is raised upon a double flight of 20 steps, over an ancient Crypt with columns. Close to the door is a very beautiful column of *cipollino* turned upside down. Opposite the door is a good but ruined painting of the Virgin and Child with SS. Leo and Marino. There is a lofty square detached *campanile*.

The Parish Church below has two broken columns of *cipollino*, and a *baldacchino* over its font, supported by four columns of *marmo Imezio*, taken from the tomb of Duke Orso, now destroyed. Both the churches are built of stone in small courses, and exhibit picturesque bits of work outside.

The highest point is occupied by the Rocca, or Fortress, now a Prison, and



ceased to exist except in history, if it had not been saved by the magnanimous conduct of Antonio Onofri, who deserved the title of "Father of his country," inscribed by his fellow-citizens upon his tomb. This remarkable man spent his life in its service, and by his bold and decided patriotism induced Napoleon to rescind his decree for the suppression of the Republic. When summoned before the emperor, he said, "Sire, the only thing you can do for us is to leave us just where we are." In spite of all subsequent overtures, Onofri maintained so perfect a neutrality, that he was enabled to vindicate his country before the Congress of Vienna, and obtain the recognition of its independence. Unlike other republics, San Marino did not forget its debt of gratitude to the preserver of its liberties, for, besides the inscription on Onofri's tomb, a marble bust in the council-chamber records his services, and their acknowledgment by the state. In more recent times San Marino did not in vain solicit the protection and support of the third Napoleon.

There are few objects of interest to be found in San Marino, if we except a picture of the Holy Family in the council-chamber, attributed to *Giulio Romano*. At Borgo there is a singular cavern, into which a strong current of cold air perpetually rushes from the crevices of the rock. The *view from the summit of the mountain, especially from the castle-tower, from which on a clear morning at sunrise the mountains of Dalmatia are visible—is sufficient to repay a visit; on a clear day, the deep gulf of the Adriatic is traced as far as the coast of Dalmatia, and a wide prospect of the chain of the Apennines is commanded, singularly in contrast with the sea view. The late Cav. Borghesi, one of the first classical scholars of modern Italy, made San Marino his place of residence for nearly 40 years. The house in which Melchiorre Delfico composed his Historical Memoirs of the Republic of San Marino† is marked by an inscription

† *Memorie Storiche della Repubblica di San Marino*, 1 vol. 8vo. Milan, 1804.

expressive of the author's gratitude for the hospitality he experienced there during his long exile.

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The highest point is occupied by the Rocca, or Fortress, now a Prison, and

not always accessible. It contains the *Torrione della Regina* (wife of Berengarius), and the *Cella* (prison) of Cagliostro.

ROUTE 98.

PORTOMAGGIORE TO BOLOGNA.

Miles.	Stations.	Routes.
	Portomaggiore .	97
9	Molinella	
15	Mezzolara	
19	Budrio	
	17 Massalombarda	100
23	Castenaso	
30	Bologna	
	95, 101, 102, 107, 111	

The Rly. runs S.W. through a swampy district, and before reaching *Molinella* crosses the *Reno*. Thence to *Mezzolara* on the *Idice Nuovo*, and S. to *Budrio*, from which a line runs E. to *Massalombarda* for Ravenna. At *Castenaso* the *Savona* is crossed, and the Rly. turns W. to

Bologna (Rte. 95). The terminus of this line is outside the *Porta San Vitale* (F. 8).

ROUTE 99.

BOLOGNA TO RAVENNA, BY CASTEL BOLOGNESE AND LUGO.

Miles.	Stations.	Routes.
	Bologna	
	98, 101, 102, 107, 111	
26	Castel Bolognese .	102
34	Lugo . . .	100
46	Bagnacavallo	
53	Ravenna . . .	97

Bologna is described in Rte. 95, and the Rly. S.E.E. as far as

26 m. *Castel Bolognese Junct.*, in Rte. 102. Here our line turns N.E. and crosses the plain of Romagna, here richly cultivated, to

34 m. *Lugo Junct.* (8500). This town was raised to municipal rank by Julius II., and confirmed in its privileges by Pius VII. It is situated in the plain, nearly midway between the *Santerno* and *Senio*, on the supposed site of *Lucus Dianæ*, whose temple was in the neighbourhood. Its fair (Sept. 1st–19th) is said to date from the time of Marcus *Æmilius*, a proconsul of Ravenna.

[Rly. N.W. to *Lavezzola*.]

[*Cotignola*, 3 m. S.E. on the banks of the *Senio*, was the birthplace of *Attendolo Sforza* (1369), founder of that illustrious house which played so important a part in the history of Italy. It was here that he threw his pickaxe into the branches of an oak, in order that it might decide, by falling or remaining fixed, whether he should continue a tiller of the ground, or join a company of condottieri. The painters *Francesco* and *Bernardino Marchesi*, called also *Zaganelli*, were born here. Their younger brother, *Girolamo Marchesi*, is usually known as *Cotignola*. In the neighbourhood is the ruined castle of *Cunio*, one of the strongholds of Romagna in the middle ages.]

Fusignano, 4 m. N., on the l. bank of the *Senio*, was the birthplace of *Vincenzo Monti* (1754), the poet, and of *Angelo Corelli* (1653), the musical composer.

The Rly. now crosses the *Senio* to

38 m. **Bagnacavallo** (4000), the Roman *Tiberiacum*, named in honour of *Tiberius*. Several Roman inscriptions, and other antiquities of the time of the Empire, have been discovered here. The present town is walled, and was formerly famous for its strong castle. It has a *Cathedral* dedicated to *St. Michael*, and a *Circus*

for the game of pallone. This is the birthplace of the painter *Bart. Ramenghi* (1484-1542), usually called after his native town.

The Rly. crosses the Lamone, and proceeds across the plain to

53 m. **Ravenna** (Rte. 97).

ROUTE 100.

LUGO TO LAVEZZOLA.

Miles.	Stations.	Routes.
	Lugo . . .	99
6	Massalombarda .	98
10	Conselice	
15	Lavezzola . . .	97

A short but useful loop line, on the shortest route between Faenza and Ferrara. It runs N.W. as far as **Massalombarda** Junct., where it turns N., and proceeds through *Conselice* to **Lavezzola**.

ROUTE 101.

MILAN TO BOLOGNA, BY PIACENZA, PARMA, REGGIO, AND MODENA.

Miles.	Stations.	Routes.
	Milan	
	2, 18, 32, 51, 53, 54	
4	Rogoredo	
11	Melegnano	
15	Tavazzano	
21	Lodi	
33	Casalpusterlengo .	57
36	Codogno . . .	57
43	Piacenza .	19, 57, 60
49	Pontenure	
53	Cadeo	
56	Fiorenzuola d'Arda	
61	Alseno	

Miles.	Stations.	Routes.
65	Borgo S. Donnino	
69	Castelguelfo	
71	Ponte Taro	
79	Parma . .	57, 104, 124
86	S. Ilario d'Enza	
96	Reggio d'Emilia .	105
	8 Scandiano	
	10 Ventoso	
111	Modena . .	103, 106
	16 Vignola	
118	Castelfranco	
122	Samoggia	
127	Lavino	
135	Bologna	
	95, 98, 102, 107, 111	

Milan is described in Rte. 51.

This line runs S.E. through a country in some parts exceedingly marshy, intersected with numerous canals and streams. The maize (*Gran Turco*), though beautiful in flower and in ear, is, when ripe, arid in appearance, and ungraceful. (Steam Tramway also as far as *Lodi*.)

The rice-plantations are remarkably unhealthy; sickly labourers superintend the distribution of the water, clad like miners, in coarse clothing. When crossing a canal they are frequently obliged to plunge into the water, out of which they come wet and covered with mud, carrying with them germs of fever. They are not the only victims, for the harvest labourers seldom gather in the crop without being seized with *rigors*, the air being polluted by the stagnant waters.

4 m. **Rogoredo** Junct. Here the Rly. to *Pavia* (Rt. 54) turns off to the rt.

[A short distance to the rt., on the *Vetabbia*, is the very ancient Church of **San Giorgio di Nosedo**, annexed to a former residence of the Abp. of Milan. It was founded in 571, by *Alboin*, King of the Lombards, and has the remains of a curious fresco.

About 1 m. lower down the river stands the *Church of **Chiaravalle** (1221), the first Cistercian monastery established in Italy (suppressed in

1797). The Order was founded by St. Bernard, Abbot of Clairvaux in France. In 1134 he crossed the Alps to attend a council at Pisa, and, on his way back, paid a visit to Milan. His presence excited the most enthusiastic feelings; and within a year after his departure this monastery was built. It is in the Lombard style, and has a very remarkable central tower. The body of the fabric is left perfectly plain, and serves only as a base for the leading features of the design. The tower alone is enriched. Octagonal, in three stories, decreasing upwards, and pierced with oblong circular arches, it is surmounted by a circular brick spire. The octagonal portions are enriched with Lombard galleries, which give an appearance of lightness, and attract the eye to that part of the building on which it is intended to rest. The spacious Church is damp, deserted, and defaced by whitewash, but interesting from its connection with the history of Becket. The double row of 15th-cent. stalls is exceedingly beautiful; but their reliefs, representing events in the life of St. Bernard, were much injured in 1848, when the Church was used as barracks. At the top of the great staircase to the rt. of the choir is a fresco by *B. Luini*.

This monastery was the favourite retirement of Ottone Visconti, the celebrated Abp. of Milan, who died in it. His tomb is still shown; beneath the inscription are shields of arms, amongst which are the fleurs-de-lys of France.

Behind the choir are several monuments of the powerful family of the Torriani, who selected it for their last resting-place. Here lies Pagano della Torre (1241), the most distinguished of his race, and near him several of his descendants. This family was at the head of the popular party, and for two or three generations governed Milan, keeping the nobles in subjection.

The country round was reclaimed by the labours of the Cistercians, who were in agriculture almost what the Benedictines were in literature. They

invented the system of artificial meadows, called *prati di Marcita*, to which Lombardy owes so much of its prosperity.]

11 m. **Melegnano** (4000), on the Lambro. Steam Tramway S.E. to *San' Angelo*.

Here, on the 14th Sept., 1515, Francis I. won, in the first year of his reign, the victory by which he acquired a transient and delusive glory. Having invaded the Milanese territory for the purpose of asserting his chimerical rights, he was attacked at Melegnano by the Swiss, to whom the defence of the Milanese territory had been entrusted. The battle was continued with great obstinacy during three entire days, and the Swiss were at length compelled to retreat, in good order, but leaving 16,000 dead upon the field.

Melegnano was also the scene of a hard-fought battle on the 7th June, 1859, between the French and Austrians, in which both sides suffered severely; the French commanded by Marshal Baraguay d'Hilliers, the Austrians by Benedek, forming the rear-guard of the army retreating after the disaster of Magenta.

Beyond *Tavazzano* we cross the Muzza, one of the many canals of irrigation with which this district abounds. The carriage road, on the approach to Lodi, is raised upon a causeway above the plain. A fine avenue of plane-trees borders it on either side.

21 m. **LODI** (19,000).

The original settlement of the citizens, *Lodi Vecchio*, is about 5 m. E. It was founded by the Boii, and having been colonised by Cneius Pompeius Strabo, father of Pompey the Great, the citizens called it *Laus Pompeia*. Cicero calls it simply *Laus*. The conversion of *Laus* into *Lodi* shows how, by the employment of the oblique cases, the Latin language was corrupted into the modern dialect.

The men of Lodi were the constant rivals of the Milanese, who, in 1111, entirely destroyed the city. "The ani-

mosity between Milan and Lodi was of very old standing. It originated, according to Arnulf, in the resistance made by the inhabitants of the latter city to an attempt made by Abp. Eribert to force a bishop of his own nomination upon them. The bloodshed, plunder, and conflagrations which had ensued would, he says, fill a volume, if they were related at length."—*Hallam*.

After the destruction of Milan, the Lodigiani, who had fled to Pizzighetone, came (1158) before Barbarossa, as suppliants, weeping and bearing crosses, and requesting a home; and accordingly he gave them a village then called Monteguizone, granting them investiture by the delivery of a banner. The spot is said to have been fixed upon by Frederick himself; it was defended by the river Adda, and lies in a tract of exuberant fertility: thus arose the modern city.

The inhabitants removed from the ancient city the relics of their patron saint, Bassianus, which they deposited in the

Duomo, a Lombard building, of which the interior has been modernised. The porch is supported by griffins; perhaps not only the design, but even a part of the materials, may have been brought from old Lodi. This is certainly the case with respect to a relief of the Last Supper, a remarkable monument of early Christian art, anterior to the settlement of the Lombards. The eyes are of enamel. Some paintings in *tempera* on the walls near the high altar are by *Guglielmo* and *Alberto da Lodi*.

The Church of the **Incoronata**, by *Giov. Battagio*, a pupil of *Bramante*, begun in 1476, is a beautiful specimen of the Renaissance. It is an octagon, and contains exquisite decorations, on ceiling and walls, and carved *Cantoria*. Here are some good paintings of *Calisto Piazza*, usually called *Calisto da Lodi*, born here early in the 16th cent. He was an imitator of Titian, and "a very unoriginal artist," *Cic.* The subjects are the Passion, the Life of St. John the Baptist, and that of the Virgin: the heads have great beauty. The Church of **S. Francesco**, a good

Gothic edifice (14th cent.), has some old frescoes, and rich decorations.

The Piazza, surrounded by arches, is fine of its kind.

The terrible passage of the *Bridge of Lodi*, and the heroic conduct of the young Bonaparte at the head of his grenadiers, May 10th, 1796, need no commemoration. The bridge was on the eastern side of the city, over the Adda, and has been rebuilt.

Steam Tramway S.W.W. to *Pavia*, N. to *Treviglio*, passing (8 m.) **Castel Pandino**, a magnificent pile, once the stronghold of the Visconti, built in the same style and time as that of Pavia. Steam Tramway also N.E.E. to *Crema* and *Brescia*.

The Lodi district is the chief country for the production of the cheese usually called *Parmesan*. In the country it is called *Formaggio di Grana*. The territory in which the cheese is produced is 20 m. wide from Pavia to Milan and Lodi, and double that in length from Abbiategrasso, near the Ticino, to Codogno, near the confluence of the Adda and Po. The cows set apart for this production are about 80,000. It is seldom found profitable to rear them in the country; they come from the cantons of central Switzerland. They are brought at the age of 3 to 4 years, between Oct. and March, and give milk abundantly for about seven years. More than 12,000 are imported every year. After 7 years they are worn out and sold. The cheese produced from a cow is, on an average, 340 lbs. in a year. It is sold twice a year, in May and Sept. The average price is from 92 to 100 fr. for 171 lbs. The total production of the year is about 12,500 tons. After two or three years' seasoning in the warehouses of the merchants, which are principally at Codogno, province of Lodi, and Corsico, province of Milan, the weight of the cheese is diminished 5 per cent. The whole of the better kind is sent out of the country. The quantity exported to Great Britain is comparatively small.

Three kinds of pasture are used for the cows; viz. the *marcito* (flooded

meadow-land); *irrigatorio stabile* (irrigated grounds); *erbatico* (rotative meadow grounds). The *marcito* (rotten) is formed by dividing the land into many small parallelograms, sensibly inclined to one side. The water which fills the little canals amongst them overflows these spots slowly, and by the inclination of the ground falls into the opposite canal. From this it is diffused over other parts, so that the whole meadow country is continually flooded, from which there is maintained a rapid and continual vegetation in the heats of summer and the frosts of winter; at the same time no marshy weeds prevail. The grass is cut 5 times a year, and in some parts below Milan, in the meadows even 9 times. The *erbatico*, or rotation meadow, alternates with the cultivation of rice, grain, flax, Indian corn, and oats.

33 m. Casalpusterlengo Junct., a good-sized town. (Rly. W. to Pavia.)

36 m. Codogno Junct. (10,000), a great cheese mart. [Rly. E. to Cremona.] The line turns S. and crosses the Po by a bridge resting on an island in the centre of the stream, a short distance before reaching

43 m. Piacenza Junct. (B. 6, 7).

REFERENCES TO PLAN.

- | | | | |
|----|---|---|---------------------------|
| 1 | C | 5 | Duomo. |
| 2 | E | 4 | S. Agostino. |
| 3 | D | 4 | S. Antonino. |
| 4 | C | 4 | S. Francesco. |
| 5 | D | 3 | S. Giovanni di Canale. |
| 6 | C | 1 | S. Madonna di Campagna. |
| 7 | C | 7 | S. Savino. |
| 8 | C | 2 | S. Sepolero. |
| 9 | A | 3 | S. Siro. |
| 10 | C | 4 | S. Pietro and Biblioteca. |
| 11 | C | 4 | S. Michele. |
| 12 | B | 4 | Pal. Farnese. |
| 13 | C | 4 | Pal. del Governo. |
| 14 | C | 4 | Pal. del Comune. |
| 15 | D | 4 | Teatro Comunitativo. |
| 16 | C | 4 | Teatro Filodrammatico. |
| 17 | D | 5 | Botanical Gardens. |
| 18 | C | 5 | Post Office. |

HOTELS.

- | | | | |
|---|---|---|---------------|
| a | B | 4 | Grave Bianca. |
| b | C | 4 | Italia. |
| c | B | 4 | S. Marco. |

PIACENZA *la Fedele* (35,000), founded by the Boian Gauls, received from the Romans the name of *Placentia*, on account of its pleasing situation. It was one of the places which revived the soonest after the invasions of the northern barbarians, and obtained an early share of the commerce which in the middle ages enriched the Italian towns. In the 10th cent. the fair of Placentia was one of the principal marts of the peninsula.

The most busy part is in the neighbourhood of the picturesque **Piazza de' Cavalli** (C. 4), so called from the bronze equestrian statues of the Dukes *Alessandro* and *Ranuccio Farnese*, which stand in front of the Palazzo del Comune.

They were designed by *Francesco Mocchi*, a scholar of Giovanni Bologna, and cast in one jet by *Marcello*, a Roman artist. They were decreed by the city on the occasion of the public entrance of Margherita Aldobrandini, the wife of Ranuccio, and cost 9000*l.* The statue of Ranuccio was erected in 1620; that of Alessandro in 1624. Ranuccio is in an attitude of command. Alessandro is reining in his steed. The rider has pulled up the horse; but the speed with which they have been proceeding is seen by the flutter of his drapery and the housing and mane all carried out by the wind.

Of the two members of the Farnese family whose elevation so deeply tarnishes the Papal tiara, Alessandro, who succeeded to his father Ottavio in 1562, is the "Prince of Parma," whose name was so familiar in England in the reign of Elizabeth.

He was bold and enterprising. Governor of the Low Countries, he served Spain wisely and prudently; and, as a general, was less sanguinary than the other captains of his times. He died in 1592 at Arras, in consequence of the wounds which he had received at the siege of Rouen, his services having been transferred to France for the purpose of assisting

the party of the League. The very low reliefs on the pedestal represent the attempt to burn the flying bridge thrown over the Scheldt by Farnese during the siege of Antwerp (1585), and the interview with the envoys of Queen Elizabeth, near Ypres, to negotiate the peace (1591). Alessandro was succeeded by his son Ranuccio. Gloomy, suspicious, covetous, and merciless, one of the first acts of his reign was to burn nine women accused of witchcraft. Ranuccio was constantly in dread of the vengeance of the nobility, whom he insulted and oppressed. A supposed conspiracy enabled him, in 1612, to wreak his vengeance upon them. On the 19th May the scaffold was raised before the windows of his palace; and Barbara San Vitale, Countess of Colorno, one of the most beautiful women of her day, was brought forth, shown to the people, and beheaded; she was followed by Pio Torelli—his head fell also; San Vitale, Marquis of Sala, succeeded, and four others of the principal families. The execution lasted 4 hours, the duke looking on with savage delight. He wished to extirpate these families; and to this end inflicted horrible treatment upon the children of San Vitale. The son and nephew of Torelli escaped; and the latter, taking refuge in Poland, and having married the heiress of the Poniatowski family, became the ancestor of the last king of that unhappy country.

The **Palazzo del Comune* was erected by the merchants of Piacenza in 1281. The lower part is of red and white marble, in the Pointed style; the upper half is of brick with round windows and terra-cotta ornaments, elaborate and delicate in the details. Above these is a marble cornice with forked battlements along the top, and a tower at each angle. Mr. Street speaks of it as a building of unusual and striking design—a capital example of the use of brick and marble.

The building opposite is the modern *Palazzo del Governo*. On the S. side of the square is the *Teatro Filodrammatico*.

matico. On the E. side, in front of San Francesco, a marble Statue of *G. D. Romagnosi*, a distinguished jurist, was erected by the municipality in 1867.

CHURCHES.

The **DUOMO* (C. 5), consecrated by Pope Innocent II. in 1133, is in the ancient Lombard style with 16th cent. additions. The porches are curious; the central one dates from 1564. In the archivolt are sculptured small reliefs of the signs of the zodiac, the sun and moon, stars, planets, comets, and winds. The two lateral ones, of an earlier period, are ornamented with rude reliefs of the Annunciation, Visitation, Nativity, and Adoration of the Magi. The pillars that support these arches rest upon quaint crouching human figures, with a kind of saddle beneath the columns; and the whole exterior is full of curious details. A window in the apse is remarkable, the moulding of the archivolt standing out from the wall, with which it is connected by four grotesque heads. The *Campanile* (300 ft.), erected in 1333, consists of a square brick tower with an open belfry on the summit; to a window in it is affixed an iron cage, like that at Mantua, placed there in 1495 by Lodovico il Moro, to expose to public view persons guilty of sacrilege and treason.

The interior has an imposing Nave, long spacious aisled transepts, and an elevated choir approached by a double flight of steps. The Church is 360 ft. long, 210 wide between the transepts, and 125 high. Its wide arches rise from massive round columns: over the crown of each arch a statuette is let into the wall, and on several of the pillars are small tablets with reliefs representing workmen of various descriptions—a wheelwright, carpenter, smith, and many others—denoting the *Crafts* who contributed to the expense of erecting the building. The **Choir-stalls* are richly carved

with traceries in relief, by *Gian Giacomo*, a Genoese (1417). At the intersection of the nave and transept rises the octagonal cupola, surrounded both without and within by a gallery of Lombard arches. Six of the eight sides are painted in fresco by **Guercino*; the E. and N.E. compartments are by *Morazzone*. A nearer view of them may be obtained from the colonnade which runs round the top of the drum, but the ledge is rather narrow, and has no rail. The subjects are—Prophets, Sibyls, choirs of angels, and Biblical scenes. These frescoes have been injured in a peculiar manner: birds getting into the dome have flown against them and scratched them. “The *Guercino* frescoes are very remarkable for their great power in colour and skill in execution of fresco on a large scale, and have less of the heaviness usually pervading the works of this master. At the great distance from which they must be seen, they are quite satisfactory, and fine specimens of interior decorations.”—*C. W. C.* Lower down, on each side of the windows, are figures of Charity, Truth, Chastity, and Humility, by *Franceschini*. In the choir are frescoes by **Lodovico Caracci*, full of academic power and skill, showing great knowledge of the human form and much grandeur of contour; the colours are distemperlike, but in as perfect preservation as if but just done. The Assumption, in the choir, as well as the Sibyls and Saints, on either side, are by *C. Procaccini*. The **Virgin* surrounded by Angels, on the vault of the apse, is a magnificent work of *L. Caracci*. On the vault over the high altar, the Coronation of the Virgin is by *C. Procaccini*; the choirs of angels, and the Fathers of the Church in Hades, by *L. Caracci*. The Nativity of the Virgin and the Salutation, over the arch of the organ gallery, are by the same painter. The Visitation and the Descent of the Holy Spirit, over the arches on the opposite side of the choir, are by *C. Procaccini*.

In the chapel on the l. of the choir, St. Martin dividing his Garment with the Beggar, by *L. Caracci*. In the

2nd chapel on the rt. is a strange painting, attributed to *Andrea* and *Elisabetta Sirani*, representing the 10,000 crucified Martyrs, who, according to the legend, consisted of an army of 9000 Roman soldiers miraculously converted to Christianity, and 1000 more troops sent against them, who followed their example,—an execution said to have occurred by the advice of Sapor, in the reign of Hadrian. Near the altar of Santa Lucia is a curious painting of the 16th cent., representing the Madonna and Child, by *Bartolino da Piacenza*. The Ancona over the great door was painted in 1497 by *B. Gropallo* (Statuettes by *Antonio Burlenghi*), at the expense of a member of the Landi family. In the Sacristy is a good relief of the Assumption (17th cent.).

The **Crypt** is a complete Church of itself, with transepts and choir, supported by 100 columns with varied capitals.

Sant' Agostino, by *Vignola*, has an imposing front. The nave is supported by 34 Doric columns of granite.

Sant' Antonino (D. 4), the original Cathedral, founded A.D. 324, upon the spot where St. Barnabas preached to the people, was rebuilt in 1562. The N. porch, or *Paradiso*, is a bold arch of brick, with a pretty rose-window and pinnacles above (1350). The marble doorway, with men and monsters and some delicate carving, should be noticed. The sanctuary and choir were painted by *Camillo Gavasseti* of Modena, who died in 1628, at an early age. The subjects are principally from the Apocalypse, and the drawing is exaggerated. In the Sacristy is a 14th-cent. painting upon wood representing incidents from the life of the patron saint. The choir stalls are good, and there is an old central tower. There are two mediæval sarcophagi outside the W. door.

Close by to the E. is **San Vincenzo**,

with two large paintings in the S. transept of David and Isaiah, by *Camillo Boccaccino* (1530), in a grand and broad style.

San Francesco (4, C. 4) was built in 1278. The exterior is partly Lombard, the interior in the Pointed style. The painting in the large chapel on the rt., and the fresco in the cupola above it, are by *Malosso* of Cremona (1607).

San Giovanni (D. 3) was founded by the Knights Templars. In the cloisters are some curious fragments of paintings of very early date. At the 2nd altar rt. is St. Hyacinth, by *Malosso*, with the Virgin and Child, attended by pretty boy-angels. There is a fine tomb of *Orazio Scotti*, Count of Montalbo, by *Algardi*, in a chapel l. of the choir.

***S. M. di Campagna** (C. 1) was erected from the designs of *Bramante*, originally in the form of a Greek cross, but altered towards the end of the last cent. by lengthening the choir, to the destruction of several frescoes by *Campi*. "The cupola and chapel, painted in fresco by *Pordenone*, show to what extent colour may be carried in fresco. The orange and blue, azure and gold, purple and red, are as rich as in the Venetian pictures, and similar in treatment; the design not more severe, and with the same fierce dash in execution."—*C. W. C.* On the l. of the W. door is a specimen fresco of St. Augustine, complete and careful in finish, and very beautiful in colour, but awkward in the drawing. In the 1st chapel l. is an *Adoration of the Magi, by *Pordenone*. In the lunette, the Nativity; on the wall, the Birth of the Virgin; above it the Flight into Egypt. The colossal St. Sebastian and St. Roch at the next altar, with four smaller subjects above from the life of St. Francis, are by *Camillo Procaccini*. Beyond this is the Chapel of St. Catharine, entirely painted by *Pordenone*: the altar-piece, in oil, represents the Marriage of St. Catharine;

St. Paul on the rt., is a portrait of the artist, and the Virgin of his wife. On the side-wall is a magnificent fresco of St. Catharine disputing with the doctors, into which the painter has also introduced his portrait in the doctor sitting on the ground with an open book before him. These fine works were executed in 1546 for Countess *Scotti Fontana*.

The CUPOLA, likewise by *Pordenone*, is painted with Scripture subjects. Immediately under the circular opening of the lantern, upon which is painted the Almighty, and on the bands which divide the panels, are children playing with animals among festoons of flowers. Below the dome, on the frieze of the entablature, are subjects from heathen mythology—1. Neptune and Amphitrite with sea-monsters; 2. Rape of Europa; 3. Silenus drunk, borne by Fauns and Satyrs; 4. Bacchus with Fauns and Satyrs; 5. Hercules strangling the Serpents, and other figures expressive of his Labours; 6. Jupiter hurling lightning at the Giants; 7. Diana hunting, with Nymphs and Satyrs; 8. Venus and Adonis, with Cupids, Nymphs, and Satyrs. On the piers which alternate with pillars in supporting the entablature, are figures called Apostles, probably by *Bernardino Gatti*, who painted the drum below these piers with subjects from the life of the Virgin. The pendentives are by *Pordenone*. These frescoes may be well seen from the wide gallery which runs round the drum, behind the pillars and piers. In a series of Scripture histories, forming a kind of frieze over the arches of nave and choir are,—Tobias and Raphael, by *Daniele Crespi*; Ruth and the Reapers, by *Tiarini*; and the Apparition of the Angel to Lot and his Wife, by *Guercino*. In the Choir, behind the high altar, are some well-carved Stalls, and a painting of St. Catharine, by *Pordenone*. On the rt. of the entrance is St. George, painted by *Gatti*, in competition with *Pordenone* for the execution of the above frescoes.

San Savino (C. 7) was founded in 903, and rebuilt in the 16th cent. The crypt is probably as old as the 10th cent.: the pavement is tessellated, representing the signs of the zodiac.

San Sepolcro (C. 2) is a good specimen of brickwork, by *Bramante* (1531).

San Sisto (A. 3), entered by a fine Atrium, was rebuilt in the beginning of the 16th cent. Its nave is supported by columns of grey granite, but is spoilt by excess of decoration, in bad taste. Behind the high altar stood Raphael's celebrated *Madonna di San Sisto*, now at Dresden, which, in 1754, the monks sold to the Elector of Saxony and King of Poland, Frederick Augustus III., for 8000*l.*; a copy, by *Arauzini* of Piacenza, is now in its place. Among the paintings which remain are the Slaughter of the Innocents, by *Camillo Procaccini*; Sta. Barbara, by *Palma Giovane*; the Martyrdoms of Sta. Martina, by *Bassano*, and of St. Fabian, by *Paolo Farinato*—all on the walls of the choir. The immense monument, in the l. transept, of Margaret of Austria (1586), wife of Ottavio Farnese, was sculptured by *Giacinto Fiorentino*. The intarsiatura of the stalls, representing architectural views, is much damaged.

The **Palazzo Farnese** (B. 4) occupies a portion of the site of the citadel erected by Galeazzo Visconti, in 1395, to protect Piacenza on the side of the Po. It was erected in 1558 by Margaret of Austria, from the designs of *Vignola*, and the remains of its ornaments may be traced on its dilapidated walls. It has long been converted into barracks. From a closed window on the W. side the conspirators who assassinated Pier Luigi Farnese showed his corpse to the people, and afterwards hurled it into the ditch below.

The **Castello** (D. 1, 2), an irregular

pentagon, begun by Pier Luigi Farnese in 1547, was strengthened by the Austrians, and occupied by a garrison until 1859.

Palazzo dei Tribunali, in the Via delle Benedettine (B. 5, 6). This old brick building has a rich Renaissance doorway, much injured. The ruined Church of *S. Eustachio*, opposite, has some interesting details of ornamental brickwork.

The **Biblioteca Pubblica** (10, C. 4), of 120,000 vols., contains a remarkable *psalterium* of the 9th cent., bound in silver, and an early Dante.

The **Istituto Gazzola** was founded by a Spanish officer for the maintenance and education of girls, who also receive marriage portions, and as a school of design.

The **Ospedale Grande** (C 1) covers a considerable space of ground.

The Promenade on the old ramparts offers fine views of the distant Alps and Apennines, and glimpses of the Po, studded with its willowy islands.

[Steam Tramway to Cremona (Rte. 57.)]

EXCURSION TO VELLEIA.—This Pompeii of Northern Italy lies 25 m. S.E. of Piacenza. The rough road passes through the following places:—

San Polo, formerly a fief of the family of *Anguisola*, whose castle is still standing.

San Giorgio, near the Nure torrent, with a large ancient castle, and a villa from the designs of *Vignola*, both belonging to the Scotti—a noble family, said to be descended from a branch of the Scotch Douglasses long settled at Piacenza, where one was its *Signore* in 1290.

Rezzano, near which is also a feudal castle, now dismantled.

Badagnano, where the carriage-road ends.

The track now leads to the valley

of the Chiero, and passes by a spot about $\frac{3}{4}$ m. from Velleia, where flames formed by carburetted hydrogen gas issue from the ground; we soon come in sight of *Monte Moria* and *Monte Rovinazzo*, anciently a single eminence, but severed by the fall of the masses by which the city was buried. It is conjectured that on the summit was a lake, and that the waters, percolating through a lower stratum of clay, detached the superincumbent rocks and soil, which, as at Goldau, slid down and covered Velleia. The names of both the hills are said to have reference to the catastrophe; *Rovinazzo* being derived from *rovina*, and *Moria* from *Morte*. No coins have been found of a later period than the reign of the Emperor Probus; and hence it is concluded that the catastrophe took place during, or not long after, his short reign.

Velleia, though it must have been a city of considerable note, is nowhere directly mentioned by any ancient author; but there is an indirect notice of it in Pliny, in relation to the census of the Roman empire taken by Trajan, on which occasion there were found to be at Velleia six persons exceeding 110 years of age, four of 120, and one of 140. The subterranean treasures were first obscurely known in the 17th cent.; and for a long time those who were in possession of the secret worked the mine with much profit: the larger bronzes went to the bell-founders, the coins and ornaments to the goldsmiths of Piacenza; but in 1760, the circumstances having been made known to the Duke of Parma, regular excavations were begun, and in the course of five years many statues, inscriptions, and smaller articles were found, which have been deposited in the museum at Parma. An Amphitheatre, Temples, and a Forum, have been discovered; none of the walls are more than 10 ft. in height, the mighty crush having thrown down the upper part. The excavations have not been continued for several years.

The nearest Rly. Stat. to Velleia is *Fiorenzuola* (see below).

On the l. bank of the *Trebbia*, 25 m. S.W. of Piacenza (dil. in 6 hrs.), is the desecrated Benedictine **Monastery of Bobbio**, formerly celebrated for its Library, which supplied some valuable MSS. to the Ambrosian Library at Milan. The Church of *S. Colombano* contains in its crypt the sarcophagi of the canonized abbots.

The Steam Tramway to *Rivergaro* and *Bettola* (Rte. 60) will help the pedestrian.

PIACENZA TO PARMA.

On quitting Piacenza the Rly. runs at a short distance N. of and parallel to the ancient *Via Emilia* (so called from *Emilius Lepidus*, who constructed it B.C. 187), which took a wide circuit from Bologna, passing through Modena, Parma, and Piacenza, to Milan. On the l. is

San Lazzaro, so called from an ancient hospital for lepers, upon the site of which is now erected an Ecclesiastical Seminary. The celebrated Cardinal Alberoni, who was born in the neighbouring town of *Fiorenzuola*, left all his property to this institution in 1752. In the Cardinal's Saloon are *S. Francesca Romana*, by *Taddeo Zuccherò*; two paintings of Warriors on Horseback, by *Borgognone*; his own portrait, by *Polidoro da Caravaggio*. In the Church is the monument of the Cardinal founder, and a good Christ on the Cross, by *C. Procaccini*. The Library contains 20,000 vols., amongst which is a copy of Alberoni's works, with MS. additions and annotations.

The Nure is crossed on a handsome bridge of five elliptical arches before reaching

49 m. **Pontenure**, near which were discovered the mosaic pavements now in the museum at Parma. Further on is

Fontana fredda, a seat of the Gothic kings. Theodoric had here a palace,

and the spring, answering to its present name, is in ancient chronicles called "*Fons Theodorici*." He is supposed to have founded the present parish Church of San Salvatore.

53 m. **Cadeo**, like San Lazzaro, is a memorial of ancient piety; for here, in 1110, one Gisulphus, a citizen of Piacenza, founded a hospital, *Casa di Dio*, or *Ca Deo*.

Crossing the Arda torrent we reach

56 m. **Fiorenzuola** (6700), supposed to occupy the site of the Roman *Fidentia*, near which Sylla obtained a victory over Carbo. It has some mediæval relics. From one of its towers hang chains, to which, it is said, criminals were bound. The Church of *San Fiorenzo* has some carved work in the choir worth notice; and the Sacristy contains some relics of ancient art, amongst others a fine specimen of *Niello*.

[Rough road S.W. to (20 m.) *Velleia* (see above). It passes through *Castel Arquato*, a decayed but interesting little town on the Arda. The *Palazzo Pubblico* is a good Gothic building. Near *Castel Arquato* is *Monte Zago*, abounding in fossil shells and marine animal remains, in a high state of preservation. The *Cortesi* palæontological collection, now in the university of Parma, where it has remained unpacked for more than a quarter of a cent., was principally formed from fossils found in this neighbourhood.]

From *Fiorenzuola* we continue near the line of Roman road through a fertile territory. The country on the l., extending to the Po, was once called the *Stato Pallavicino*, from the celebrated family who held the sovereignty of it. It was erected into an imperial *Vicariato* in the 12th cent., and extended from the Po to the Apennines, embracing the districts between the Chiavenna and Taro rivers. Its chief town, *Busseto*, was honoured with the title of city by Charles V., and was the place of a conference between that

sovereign and Pope Paul III. The *Rocca*, a castellated building where this meeting was held, contains a large Gothic court. Near *Busseto* is the Monastery of *Chiaravalle*, founded by the *Pallavicini* in 1136. The other towns were *Corte Maggiore*, where there is a fine tomb of *Rinaldo Pallavicini II.* (1481) in the parish Church, removed from the Convent of St. Francis—and *Soarza*, near the Po.

61 m. **Alseno**. Fine views of the mountains to the S.W. The higher chain of the Apennines is bordered towards the plain by a lower range of hills covered with vegetation; this is entirely formed of pliocene marls and sands, extremely abundant in fossil shells, whilst the more distant points are composed of eocene beds. The village of *Castel Arquato* (see above), at the base of *Monte Zago*, and commanding the entrance to the valley of the *Arda*, which runs far into the Apennines, forms from hereabouts a picturesque object in the landscape.

The large red-brick villa on the rt. is that of S. Polo, belonging to the *Anguisola* family. Crossing the *Stirone*, we reach

65 m. **Borgo San Donnino** (11,000), often noticed in the mediæval history of Italy, and contesting with *Fiorenzuola* the honour of being the ancient *Fidentia*.

"San Donnino was a soldier in the army of the Emperor Maximian. With many others, he became a Christian; and when Maximian issued an edict ordering all persons to renounce the Christian faith on pain of death, Donnino fled, but was overtaken, and immediately put to death. Near that spot there was at that time a village called *Julia*.

"In 362 the Bishop of Parma, admonished by a dream, discovered the body of Donnino, known to be that of the martyr by an inscription found on the spot, and by the sweet odour which issued from the grave. A chapel was erected to receive the holy remains: and we learn by a letter

from St. Ambrose to Faustinus that the village of Julia had changed its name into that of San Donnino so early as 387.

"From that time the shrine of St. Donnino became one of the most frequented in Italy, and received oblations which led to the construction of a temple on a larger scale.

"The existing *DUOMO is a large building, and has undergone various alterations. The oldest part of it is in the Lombard style, but the very curious and rich front belongs to times when the imitation of the Roman reliefs succeeded to the monstrous imagery of the 7th and 8th cents. It cannot be older than the 12th cent., although the barbarous character of the sculpture might seem to indicate a remoter antiquity. The projecting portals, the pediment over the doors, the pillars resting on animals, are all features of the latter part of the 11th and the 12th cent."—*G. Knight*.

In the lateral Porch of *Taurus*, the heads of bulls are introduced; in the Porch of *Aries*, the pillars rest upon kneeling rams, and the ram's head is introduced in the capitals, while the sun—represented by a human head surrounded with rays—appears in the archivolt. Some sculptures of the porches are taken from Scripture history, others from Pagan. Hercules is wrestling with the lion. A square tablet containing the relief of a woman in a chariot drawn by dragons, holding a torch in either hand, is the same design which at St. Mark's, Venice, is called Ceres or Proserpine. Among the sculptures on the walls of the apse are the Hunt of the Soul by the Demons, under the emblems of the stag and the hounds; and the "Petra Solis," exhibiting the sun, followed by an inscription in uncial letters. The interior of the cathedral, which is scarcely altered, is as interesting as the outside. The crypt is worth visiting.

[6 m. E. lies *Rocca di Fontenellato*,

a village near the Rio Grande torrent. In the Villa San Vitale is a room painted in fresco by *Parmegiano*, on the plan of Correggio's more celebrated Camera di San Paolo at Parma. It is supposed that the artist took refuge here when persecuted by the confraternity of *La Steccata*, and painted the room out of gratitude to his protectors. The subject is the fable of Actæon, represented in 13 lunettes, above which are children on the roof of the grotto. In one of the lunettes is the portrait of a beautiful Countess of San Vitale; in another are children embracing each other. One of the hunters in the 2nd lunette is the painter's portrait. Diana throwing water in the face of Actæon is very graceful. The room is badly lighted, but the frescoes are in excellent preservation.]

6 m. S.W. of Borgo (Tramway) are the mineral baths of *Salsomaggiore*. Part of the treatment consists in inhaling the vapour from the springs, and the waters have a considerable reputation for the cure of scrofulous and kindred diseases.

69 m. *Castelguelfo*, with an ancient castle. One portion is in ruins, others are partly modernized; but the bold projecting machicolations still remain, as well as the original outline, testifying to its feudal grandeur. The walls are now covered with ivy. It was called *Torre d' Orlando*, not from the Paladin, but from *Orlando Pallavicini*, who held it for the Ghibelline party; but being besieged and taken (1407) by *Ottone Terzi*, the lord of Parma, and a great leader of the opposite faction, he changed its name to *Castelguelfo*, in honour of his victory.

From this spot, and during the remainder of the journey, the views of the Apennines, ranging along the southern horizon, are very fine.

Soon afterwards we reach the banks of the *Taro*, in the winter season a rapid torrent rushing to the Po; in summer there is a wide waste of stony bed. This river was the boundary between the Gaulish and the Ligurian

tribes. During the whole winter season the passage was attended with much difficulty and peril. Such dangers so often occurred during the middle ages, that bridge-building was undertaken as a work of Christian charity; and the first bridge over the Taro was erected about 1170, by the exertions of a poor hermit of Nonantola, who, stationing himself by the side of the Via Emilia, begged until he had collected sufficient money to build it. But, after sustaining repeated damage from the violence of the river, the hermit's bridge was finally carried away in 1345, and ill replaced by a dangerous and inconvenient ferry, until the present magnificent *bridge of 20 arches, 640 yds. long, was completed in 1821, by *Cocconelli* and *Ferrari*, at a cost of 86,460*l.* Colossal statues representing the Parma, Taro, Enza, and Stirone, resting upon their urns, adorn the abutments at each end.

The river Parma is crossed on a new bridge, which contrasts favourably with the three older ones seen from it on the rt., and the line, after running along the Ducal gardens, soon brings us to

79 m. **PARMA** Junct. (45,000).

REFERENCES TO PLAN.

- | | | | |
|----|-----|---|-----------------------------|
| 1 | B | 6 | Duomo. |
| 2 | C | 7 | S. Giovanni Evangelista. |
| 3 | C | 5 | Madonna della Steccata. |
| 4 | C | 5 | S. Alessandro. |
| 5 | B | 6 | S. Lodovico. |
| 6 | C | 5 | S. Bartolommeo. |
| 7 | C | 7 | S. Antonio. |
| 8 | C | 8 | S. Sepolcro. |
| 9 | D | 8 | S. Michele. |
| 10 | D | 7 | S. Cristina. |
| 11 | C | 4 | S. Annunziata. |
| 12 | E | 3 | S. Francesco del Prato. |
| 13 | C | 6 | Battisterio. |
| 14 | B | 5 | Picture Gallery and Museum. |
| 15 | B | 5 | Pal. Ducale. |
| 16 | B | 5 | Biblioteca. |
| 18 | D | 5 | University. |
| 19 | C | 5 | Teatro Nuovo. |
| 20 | B | 5 | Teatro Farnese. |
| 21 | B C | 5 | Post Office. |
| 22 | F | 6 | Botanic Garden. |

HOTELS.

- | | | | |
|---|---|---|---------------|
| b | C | 6 | Italia. |
| c | C | 5 | Croce Bianca. |

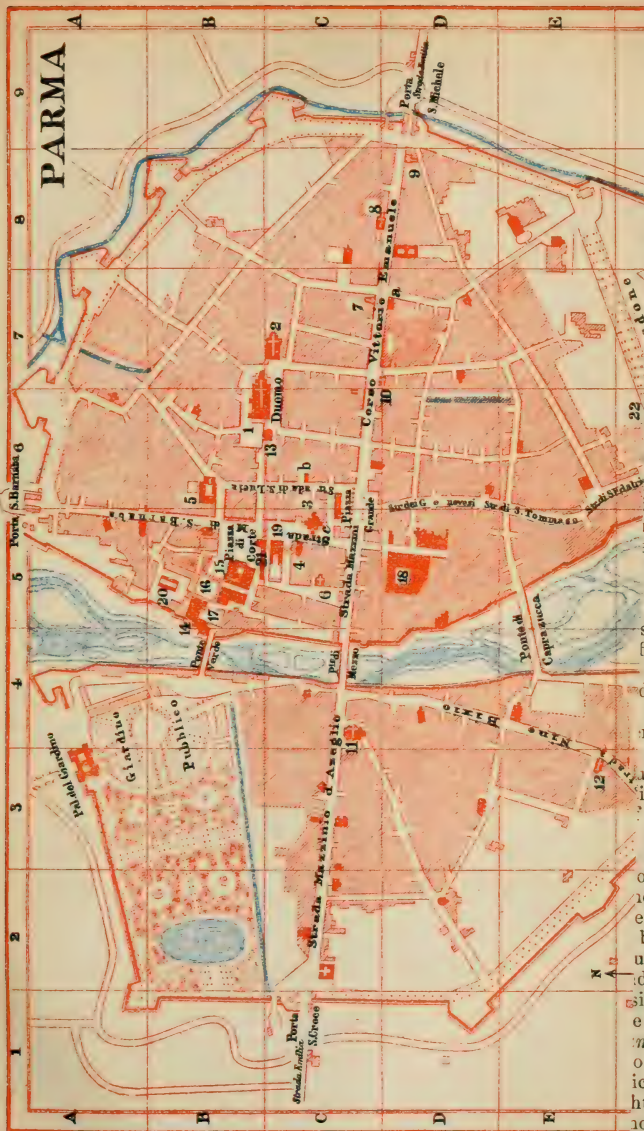
Situated in the territory of the Boian Gauls, Parma was reduced to a Roman colony as early as B.C. 187; destroyed during the wars of the Triumvirate, it was rebuilt by Julius Cæsar and Augustus; but so complete has been the subversion of the ancient colony of Lepidus, that a few inscriptions, mutilated sculptures, and objects of jewellery, are all that remain of Roman times. In the middle ages, like most of the large towns in Italy, it was successively governed as a republic and by some of its great families, the most remarkable of the latter being the Terzi, the De' Rossi, the Pallavicini, and the San Vitale. Julius II. obtained it from the Dukes of Milan in 1531; it remained a possession of the Popes until 1545, when Paul III. made it over, as well as Piacenza, to his natural son, Pier Luigi Farnese, with the title of duke. In 1815, the Vienna Congress assigned the Duchy to Marie Louise, Ex-Empress of France, and in 1859 the widow of Charles III. was obliged to give it over to the King of Italy. The town is said to have been called *Parma* from its similarity to the form of a shield. But the torrent Parma, which runs through the city, crossed by three bridges, besides the Rly. bridge, most probably gave its name to the buildings which arose upon its banks. When the city was under the authority of the Popes, it was represented by a female figure sitting on a pile of shields, and holding a figure of Victory, with the inscription *Parma aurea*. Parma suffered from an earthquake in 1832.

Principal objects of interest, in topographical order:—

*Cathedral; *Baptistry; *San Giovanni Evangelista; Teatro Farnese; Library; *Museum of Antiquities; Picture Gallery; *Camera di San Paolo; S. Alessandro; *La Steccata; Piazza Grande; University; Giardino Ducale; Stradone and Boulevards.

The *Cathedral was consecrated by Pope Pascal II., A.D. 1106; many portions are much later. The exterior of the W. front is almost unaltered. From the centre rises an octagon tower and dome. The principal front is in the Lombard style, and has on each side colossal lions of

Railway Station.



red Verona marble, sculptured by *G. Bono da Bisone*, in 1281, the one grasping a serpent, the other a bull. The other sculptures of this portal are by *Bianchini* (1493), and represent the sun mystically placed in the key-stone of the circular arch; the principal occupations of the months on either side; the hunt; the allegory of the pursuit of the soul by the fiend over the lintel. A few Roman inscriptions are built up in the walls.

The nave, excepting some Gothic interpolations and modern additions, is in a fine Lombard style, and the arrangement of the triforium is remarkable. The *frescoes upon the cupola were executed by *Correggio*, between 1522 and 1530. The subject is the Assumption of the Virgin. The painter has imagined that the octagon, or drum from which the cupola rises, embraces the space on earth in which stood the sepulchre of the Virgin; for this purpose, upon the octagon itself, from which the great vault springs, runs a balustrade, above which rises a candelabrum at each of the angles, with a number of boys engaged in lighting tapers, or burning incense and odoriferous herbs. On the balustrade, and in front of the base of the cupola, stand the Apostles, looking upwards with astonishment, as if dazzled by the great light of the celestial host who transport the Virgin; and above, heaven appears open to receive her. The angel Gabriel descends to meet her, and the different hierarchies of the blessed circle around him. In the arches under the cupola, or on its pendentives, are represented the Four Protectors of the City of Parma—St. Hilary, Bernard, John the Baptist, and Thomas—attended by Angels symbolical of the virtues of the Saint, and with the emblems and ornaments of his dignity. St. John, holding a lamb—angels around, darting through the clouds; St. Thomas, also surrounded by angels, some bearing exotic fruits, emblematical of this apostle's labours in India; St. Hilary, looking down upon the city with an expression of kindness and protection;

while St. Bernard, kneeling, is imploring on its behalf. This magnificent work, which occupied so many years of the artist's life, was poorly paid for and inadequately appreciated. One of the cathedral wardens, in allusion to the fact that many more limbs than bodies are visible from below, told him that he had made a "hash of frogs"—*un guazzetto di rane*. The work is remarkable for its chiaroscuro, for its wonderful foreshortenings, and for the extensive range in the size of the figures, intended to convey by this device an impression of great space. "The perspective diminution in the cupolas at Parma (to say nothing of the objects being represented as if above the eye) is extreme; so that even the principal figures are altogether subservient to the expression of space. This was the chief object; but the grandeur of form and character which the nearer figures exhibit has been justly considered to place these works far above subsequent efforts of the kind, which in the hands of the 'machinists' soon degenerated to mere decoration."—*Eastlake*.

The decay of these frescoes is to be chiefly attributed to the old insufficient roof over the dome, which still exists under the new leaden one, added to save the wrecks of *Correggio*'s works from destruction. Their present deteriorated state has also been partly attributed to *Correggio* having used an intonaco containing a proportion of sand. A closer inspection of them may be obtained by ascending to the roof, from four small openings in the drum of the cupola. A good aid towards their study and comprehension will be the examination of the beautiful copies in the Pinacoteca by the late Professor *Toschi* and his pupils.

The vaultings of the choir and nave are by *Girolamo Mazzola*, cousin and scholar of Parmegianino. The sides of the nave are by *Lattanzio Gambara*, who worked here from 1568 to 1573. These frescoes are academical in treatment; they want brightness; the subjects are confused, and not well adapted for mural decoration. By *G. C. Procaccini* are King David and

red Verona marble, sculptured by *G. Bono da Bisone*, in 1281, the one grasping a serpent, the other a bull. The other sculptures of this portal are by *Bianchini* (1493), and represent the sun mystically placed in the key-stone of the circular arch; the principal occupations of the months on either side; the hunt; the allegory of the pursuit of the soul by the fiend over the lintel. A few Roman inscriptions are built up in the walls.

The nave, excepting some Gothic interpolations and modern additions, is in a fine Lombard style, and the arrangement of the triforium is remarkable. The *frescoes upon the cupola were executed by *Correggio*, between 1522 and 1530. The subject is the Assumption of the Virgin. The painter has imagined that the octagon, or drum from which the cupola rises, embraces the space on earth in which stood the sepulchre of the Virgin; for this purpose, upon the octagon itself, from which the great vault springs, runs a balustrade, above which rises a candelabrum at each of the angles, with a number of boys engaged in lighting tapers, or burning incense and odoriferous herbs. On the balustrade, and in front of the base of the cupola, stand the Apostles, looking upwards with astonishment, as if dazzled by the great light of the celestial host who transport the Virgin; and above, heaven appears open to receive her. The angel Gabriel descends to meet her, and the different hierarchies of the blessed circle around him. In the arches under the cupola, or on its pendentives, are represented the Four Protectors of the City of Parma—St. Hilary, Bernard, John the Baptist, and Thomas—attended by Angels symbolical of the virtues of the Saint, and with the emblems and ornaments of his dignity. St. John, holding a lamb—angels around, darting through the clouds; St. Thomas, also surrounded by angels, some bearing exotic fruits, emblematical of this apostle's labours in India; St. Hilary, looking down upon the city with an expression of kindness and protection;

while St. Bernard, kneeling, is imploring on its behalf. This magnificent work, which occupied so many years of the artist's life, was poorly paid for and inadequately appreciated. One of the cathedral wardens, in allusion to the fact that many more limbs than bodies are visible from below, told him that he had made a "hash of frogs"—*un guazzetto di rane*. The work is remarkable for its chiaroscuro, for its wonderful foreshortenings, and for the extensive range in the size of the figures, intended to convey by this device an impression of great space. "The perspective diminution in the cupolas at Parma (to say nothing of the objects being represented as if above the eye) is extreme; so that even the principal figures are altogether subservient to the expression of space. This was the chief object; but the grandeur of form and character which the nearer figures exhibit has been justly considered to place these works far above subsequent efforts of the kind, which in the hands of the 'machinists' soon degenerated to mere decoration."—*Eastlake*.

The decay of these frescoes is to be chiefly attributed to the old insufficient roof over the dome, which still exists under the new leaden one, added to save the wrecks of *Correggio*'s works from destruction. Their present deteriorated state has also been partly attributed to *Correggio* having used an intonaco containing a proportion of sand. A closer inspection of them may be obtained by ascending to the roof, from four small openings in the drum of the cupola. A good aid towards their study and comprehension will be the examination of the beautiful copies in the Pinacoteca by the late Professor *Toschi* and his pupils.

The vaultings of the choir and nave are by *Girolamo Mazzola*, cousin and scholar of Parmegianino. The sides of the nave are by *Lattanzio Gambara*, who worked here from 1568 to 1573. These frescoes are academical in treatment; they want brightness; the subjects are confused, and not well adapted for mural decoration. By *G. C. Procaccini* are King David and

St. Cecilia. On the inner frame of the W. doorway is a head of Correggio, by himself; on the other side a head of Parmegianino, by *Gambara*. On a pier to the l. is a fresco of the Holy Family, with a donor. In the 4th chapel rt., several paintings of the 15th cent., relative to SS. Fabian and Sebastian, by *Jacopo Loschi* and *Bartolommeo Grossi*, have been recovered from whitewash. In the chapel of S. Agata near the door of the S. transept is a good Crucifixion with Saints, by *B. Gatti*. Opposite is the plain slab tomb of *Agostino Caracci*, who died at Parma in 1650. The cupola of this transept was painted by Correggio's son, that in the N. transept by *Sammachini*. The 5th chapel l. is covered with interesting frescoes of the 15th cent., by *Loschi* and *Grossi*, representing scenes in the lives of SS. Andrew, Christopher, Catharine, &c. The seats of the choir are finely carved, and the high altar is rich. The W. window has a fine Nativity, executed by *Gondrate* in 1574 from the designs of L. *Gambara*. Above the singing gallery are portraits of Correggio and his family.

The inscription upon *Bodoni's* tomb is cut in imitation of his printing types. The tomb of *Bartolommeo Montini* (1507), is by *Di Grate*.

Petrarch held preferment here. By his will, in which he most truly styled himself *inutile Archidiacono*, he directed that, if he died at Parma, he should be interred in this cathedral. In 1713 a cenotaph was erected in the chapel at the extremity of the rt. aisle to his memory by *Cicognari*, one of the canons.

The CRYPT is large, well lighted, and supported by 28 marble columns with varied capitals. In a chapel on the rt. is the Shrine of *San Bernardino degli Uberti*, Bishop of Parma (1133). The saint is represented between angels supporting his mitre and pastoral staff. The reliefs were designed by *Girolamo Mazzola*. The tomb of *Bartolommeo Prato* (1539) has

weeping figures full of expression; the drapery is of good execution; the background is a mosaic of gold, rare in a work of such modern date. Further on the rt. is a large chapel with some early frescoes of the Madonna seated on a rich Gothic throne, fine and broad in character, with three saints and the donor, a bishop. The heads of saints round the base of the vault are good specimens of the 15th cent.

The square Lombard CAMPANILE is divided into stories by three cornices, with an open belfry on the summit.

The adjacent **Battisterio*, one of the finest in Italy, is an irregular octagon of red and grey Verona marble, unusually lofty in proportion to its diameter. It was commenced after the designs of *Benedetto Antelami*, in 1196. The powerful and ferocious Ezzelino da Romano, who, in the middle of the 13th cent., governed the north of Italy in the name of the Emperor, forbade access to the quarries of the Veronese territory, from which the marble for the Battisterio was obtained. In consequence of this and other interruptions it was not finished until 1821, which will account for the variations in style.

It is encircled with four tiers of small columns on the outside, forming as many open galleries, which, with more observance of ancient rules than is usually found in the Lombard style, support continued architraves, the whole surmounted by a drum with pilasters. There are three elegant portals, covered with sculptures; round the base of the tower is a band of sculptures in high relief of dogs, bears, lions, centaurs, sphinxes, and griffins. The interior has 16 sides, from which spring converging ribs that form a pointed dome. The vault is lighted by 24 windows, the intervals covered with paintings supposed to have been executed soon after its completion or early in the 13th cent., whilst those of the niches below are of a later date, as they bear the names of *Niccolò da Reggio* and *Bar-*

tolino da Piacenza, who lived towards the middle and end of the 14th. These paintings, arranged in rows or compartments, represent the Apostles, and the symbols of the Evangelists: in the second row the Saviour in the act of benediction; the Virgin in a blue mantle, with the prophets; scenes in the history of St. John the Baptist; various saints and prophets: in the niches prophets and saints: and in the lower row histories of St. John the Baptist, with the Baptism, and subjects from the life of Christ. Many display a vivid colouring and a vehemence of action often carried to exaggeration. Among them is the *Volto Santo* of Lucca. In the centre of the floor stands a very large octagonal Font, cut out from one block of yellowish-red marble, by *Johannes Pallassonus* (1298). In a corner is a smaller font, covered with Runic foliage and strange animals; it stands on a lion setting his paws upon a ram. All the children born in Parma are still brought here for baptism. The stalls of inlaid wood-work were made by *Bernardino Canoccio* in 1493. The Baptistery is a Collegiate Church, having a chapter of six canons and a provost, besides inferior officers; its registers go back to 1459.

The Church of ***San Giovanni Evangelista** (2, C. 7) was attached to a large Benedictine monastery which dates from the 10th cent. The interior was designed by *Zaccagni*, a native architect, and begun in 1510; the exterior is later (1607), by *Simone Mosca* of Orvieto: the design is good and striking. The long nave and aisles are supported by fluted pilasters with Ionic capitals. The *frescoes on the cupola by *Correggio*, now damaged and obscured by damp and smoke, represent a vision of St. John. As the last surviving apostle, he beholds, in a moment of ecstasy, his companions in heaven, who form a circle around their Divine Master, resplendent in glory. He kneels upon a rock, his arms leaning on a book, which is supported by a number of boy-angels, of whom the very clouds

are full. Each of the pendentives has on it an Evangelist, with a Doctor of the Church: St. John with St. Augustine; St. Matthew with St. Jerome; St. Mark with St. Gregory; St. Luke with St. Ambrose; all seated in various attitudes upon clouds, and supported by graceful children. This is a much smaller work than the Duomo, and was painted between 1520 and 1524, when *Correggio* was only 26 years of age. The figures in the pendentives are much injured by the peeling off of the plaster. The heads and expression of the saints in the group below are more complete and appropriate than in those of the Duomo. *Correggio* also painted the vault of the apse in the choir. When the Church was enlarged in 1584 the monks thought that the frescoes could be detached, but they crumbled and broke in the operation. On that occasion was procured the fragment of the Coronation of the Virgin now preserved in the Palace Library. A copy made by *Aretusi* replaces the original, but a more accurate one by *An. Caracci* may be seen in the Pinacoteca. By *Correggio* also is a small fresco of St. John writing his Gospel in a lunette over the sacristy door.

2nd chapel rt., the Nativity, by *Giacomo Francia* (1519), much restored. 4th chapel, St. James taking the Infant from the Virgin, by *Gir. Mazzola*. The four statue groups in glazed terra-cotta in the transept were modelled by *Begarelli* of Modena, from *Correggio*'s designs. The arabesques on their pedestals are by *Agresti*. The Transfiguration, at the extremity of the choir, is by *Parmegianino*. Christ bearing His Cross, in the 6th chapel l., is by *Anselmi*. 4th chapel, Virgin and Child, with SS. Luke and Catharine, by *Parmegianino*. 2nd, St. George and two saints on the arch. 1st, frescoes of Sta. Lucia and Sta. Apollonia before the Virgin, by the same. The arabesque paintings on the vault of the nave are by *Anselmi*.

The detached **Campanile**, the highest

in Parma, was erected in 1614. It is square below, and surmounted by an octagonal lantern and belfry. From the gallery there is an extensive view. The monastery, with its three handsome quadrangles, surrounded by cloisters, has been turned into barracks.

The **Madonna della Steccata* (3, C. 5) was begun about 1521, from the designs of *Francesco Zaccagni*. A figure of the Virgin painted on the wall of a house first attracted the devotion of the people of Parma; and from a palisade (*Steccato*) built round it, it acquired the name of the *Steccata*. The present Church is in the form of a Greek cross, with a semi-circular apse at the extremity of each branch. In each angle of the arms of the cross are smaller chapels. In the choir are some celebrated paintings by *Parmegianino*: over the l. pilaster of the entrance arch, Moses breaking the Tables of the Law; Adam and Eve, the Sibyls, and the Virtues over the organ. They have become so dark that it is difficult to see them. Of the Moses, Sir J. Reynolds says: "We are here at a loss which to admire most—the correctness of drawing or the grandeur of conception. As a confirmation of its great excellence, and of the impression which it leaves on the minds of elegant spectators, I may observe that our great lyric poet [Gray], when he conceived his sublime idea of the indignant Welsh bard, acknowledged that, though many years had intervened, he had warmed his imagination with the remembrance of this noble figure of *Parmegianino*." The painter was engaged at weekly wages by the Fraternity of the Annunciation, to whom the Church then belonged; but being much addicted to alchemy, to which he gave his time when he should have been at work, they sued him at law, and he ran away, and died soon afterwards (Aug. 24, 1540), of trouble and vexation, in the 37th year of his age. Upon his death, *Anselmi* was called in. His principal painting here is a Coronation of the Virgin on the vault

over the high altar. He also painted the large Adoration of the Magi on the apse over the door. The interior of the cupola, by *Sojaro* or *Gatti*, represents the Assumption, for which he was paid 1400 golden scudi in 1566. It is an imitation of Correggio. At the back of the altar is a Flight into Egypt, by *Fiammingo*, and in the chapels rt. and l. are frescoes of the Nativity and Descent of the Holy Ghost, by *Girolamo Mazzola*. In the chapel on the l. of the entrance-door is a Madonna and Child between SS. John Baptist and Luke, by *Fil. Mazzola*. In the chapel between the choir and the N. transept are the tombs of Sforzino Sforza, son of Francesco Sforza II. (1523), sleeping in death, his head resting on his helmet, by *Agrate*, and a bust of Ottavio Farnese (1567), by *Brianti*. Count Guido da Correggio, a full-length statue, rising above a sarcophagus of yellow marble, by *Barbieri* (1568). In the S. transept, in which there is a large painting of St. George by *Franceschini*, is a memorial to the Duchess Maria Louisa, consisting of a group of the Dead Christ, by *Bondoni*, a native artist. In the vaults beneath are the sepulchres of the dukes of the house of Bourbon, and of some of their Farnese predecessors. The most interesting is that of Duke *Alessandro*; on the sarcophagus are his helmet and his long-bladed Spanish rapier. The remains of the other princes are in vaults bricked up in the wall, a marble tablet recording the name of each. A small vault with a grated door contains the heart of the last sovereign, placed in a little box, on a table.

In the Sacristy is some fine 17th-cent. wood carving, by *Bandi da Monte Chiarugolo*. Near the Church is a Statue of *F. Mazzola* (*Parmegianino*).

Sant' Alessandro, nearly opposite, erected in 1625 on the site of a 9th-cent. Church, is supported by Ionic columns of red Verona marble. Over the high altar, the Virgin and Child with Saints and Angels, giving the palm of Martyrdom to Sta. Giustina, by *Parmegianino*.

Following the same street, and passing the theatre, we soon arrive at the Piazza di Corte, near which, in a narrow square on the rt., stands

San Lodovico (5, B. 6), formerly attached to a monastery of Benedictine nuns, containing the monument of Count Neipperg, second husband of Marie Louise, by *Bartolini* of Florence. Adjacent is the ***Camera di San Paolo**, painted by *Correggio* about the year 1519, in the adjoining convent, by order of the Abbess, Giovanna da Piacenza (keys at the Picture Gallery). The vault of this room, which at the springing of the curve is perfectly square, converges in the form of a dome, divided into 16 concave compartments, supported by as many reeds, transforming the whole dome into a bower. There are also 16 openings of an oval form in this trellis-work, behind which are seen the half-concealed figures of charming children. The composition is varied in each of the ovals. They bear symbols or attributes of the goddess, and implements of the chase. Under these medallions are 16 lunettes containing mythological subjects in chiaroscuro:—The Three Fates; Suspension of Juno; Bacchus nursed by Leucothea-Lucina; Ceres; a group of Satyrs; Endymion and Adonis; Minerva; the Graces. A splendid figure of Diana in her car, setting out for the chase, remains over the elegant chimney-piece. The circumstance that Donna Giovanna bore a crescent in her coat of arms may have been the first motive for introducing the figure and sports of Diana into these paintings. An adjoining chamber, very similar in form, is painted by *Alessandro Araldi*, principally with groups of figures. In the lunettes over each wall are profane and Christian subjects. The roof is covered with arabesques, interspersed with portraits and small medallions; on the chimney are the arms of the abbess (three half-moons), which are frequently introduced into the paintings here by Araldi and Correggio.

At the time when Giovanna lived great irregularities prevailed in the

more opulent nunneries. The abbesses, even when untainted by grosser vices, indulged, without the least restraint, in the gaieties and pleasures of the world. The Vatican was, however, alarmed by the progress of the Reformation; and, under the rigid Adrian VI., the nuns were commanded to observe the vows which they had made; disorders in the conventual establishments were reformed; the doors of San Paolo were closed, and the poor abbess died within a month afterwards. The paintings remained almost forgotten until about the year 1795, when the duke caused them to be examined.

S. Sepolcro (C. D. 8) has a Madonna and saints, in the 1st chapel rt., by *Parmegianino*, whose celebrated picture of the Madonna della Scodella was formerly in this Church.

S. Uldarico (E. 6), a very ancient conventual foundation on the site of the Roman theatre, has a Nativity over the principal altar, by *Gir. Mazzola*.

The **Palazzo della Pilotta** (B. 5) is a somewhat gloomy and rambling pile of great extent. One portion includes a cortile of fine proportions, but unfinished. It was begun by Ranuccio Farnese I., in 1597.

Entering under the gateway of the palace, by which the road passes to the bridge, and ascending the wide staircase, a rich heavy portal is seen in front. This is the entrance to the **TEATRO FARNESE**, built in 1618, by *Aleotti*, for Duke Ranuccio, and opened in 1628, upon occasion of the marriage of Duke Odoardo with Princess Margaret of Tuscany. It is said to be the first theatre in which *boxes* were introduced. The whole is of wood, and has been well restored. (Keys at the Picture Gallery, 50 c.)

The *Tipografia del Governo* is known to the bibliographical world as having been under the direction of the celebrated Bodoni. Among his collections may be seen various fine

specimens of typography, and different methods of printing music.

To the l. of the Theatre are the apartments of the *Reale Accademia di Belle Arti*, founded in 1572. It includes a highly interesting Collection of Antiquities, a Picture-Gallery, and a Library.

Visitors cross the court, ascend the stairs to the l., and reach first the

***Museo di Antichità** (9 to 4, 1 fr.; Sun. 10 to 2, free).

Room I. Coins, numbering 30,000 specimens.—Room II. Bronzes, many from Velleia, the most important being the great **Tabula Alimentaria* of Trajan, or the decree for the distribution of his gifts towards the maintenance of the children of the poor. He gives the sum of 1,144,000 sesterces to be invested in lands, of which the proceeds are to be employed in maintaining 245 males and 45 females, all to be legitimate, together with one *spurius* and one *spuria*; every boy was to receive 16 sesterces by month, and every girl 12, but the *spurius* and the *spuria* only 10 each. It appears that the whole sum invested produced about 5 per cent. The *Tabula* is nearly 12 ft. in length by about 5 in height; the writing is in 7 columns. The names and situation of the lands are given, thus rendering it an interesting memorial of local topography.—Another inscription contains fragments of the laws to be observed in Cisalpine Gaul.—A small statue of a Drunken **Hercules*, on the marble pedestal of which is engraved a dedicatory inscription to the demi-god by a certain Demetrius. — Three graceful statuettes of Mars, Apollo, and Bacchus. —A small statue of a Victory.—A full-sized gilt bust of Hadrian, and another of a Young Man with glass eyes; and numerous articles of domestic use. — A few Græco-Siculan Vases; and an interesting series of gold ornaments, chains, bracelets, &c., discovered in 1821 in digging the foundation of the new theatre; with gold coins from the reign of Nero to that of Gallienus.—Room III.—Comic masks in marble, from the ruins of the

Roman theatre, discovered in 1843, near the Church of S. Uldarico, at Parma.—Room IV.—Two busts of Vitellius, from Rome; and a mutilated statue, called Agrippina, from Velleia; four good draped Senatorial statues in marble, two with their heads perfect, from Velleia.—Room V.—Dies and Mediæval Seals.—Room VI.—Cabinets and Wedding Chests, with other carvings.—Room VII.—Etruscan antiquities; vases; funeral urns; ornaments; mirrors in bronze.—Room VIII.—Egyptian antiquities. Hence a staircase descends to a suite of rooms on the ground-floor. In the first are numerous Roman inscriptions; one, dedicated by the *Respublica Velleiata* to a certain Proconsul Cælius Festus, its benefactor, will be found locally interesting. The *Signa Tegularia*, or inscriptions in relief on bricks, are numerous: one of A.U.C. 685 records the names of the Consuls, Q. Hortensius and Quintus Cælius. The remaining rooms contain relics of the earliest known inhabitants of the province of Parma; weapons, flint implements, and utensils in clay; mediæval carvings, majolica, and armour.

On the first floor is the ***Picture Gallery**, open at the same hours. (Adm. 1 fr., Catalogue, 1 fr.)

In the large Oval Hall are colossal statues in green or Ethiopian basalt of Hercules and Bacchus; they are perhaps the largest specimens known of this very hard and rare material, and in a good style of art. They were discovered in the 17th cent., in the gardens of the Palatine at Rome, then the property of the ruling family of Parma, the Farnesi. Hercules bears some resemblance to Hadrian, and Bacchus to Antinous. The following selection of Paintings is in alphabetical order:—

Alidis: St. Sebastian (1400), very curious.

Amidano: Portrait of a man holding a Statuette, said to be that of Benvenuto Cellini.

Anselmi: Holy Family, with St. Barbara.

Araldi: Annunciation.

Bronzino: Virgin and Children.

Brusatorci: Portrait of a young Oratorian, holding a book.

Canova: Sitting Statue of Marie Louise, in the character of Concord.

Caracci: *Copies of Correggio's Coronation of the Virgin at S. Giovanni.

Caracci (Agost.): Virgin and Children, with St. Augustine and two female Saints.

Caracci (Annibale): His own Portrait.

Caracci (Lod.): Burial of the Virgin.

Cima da Conegliano: *Virgin and Child, with St. John Bapt., Cosma, Catharine, Apollonia, Paul, and Damian. "Fine tone, harmony of colour, and expression."—*K.*—Endymion.—*Virgin and Child, with SS. Michael and Andrew.—"Fine ruins of classic architecture behind, Conegliano in the distance, and a treatment of foreground, with weeds, stones, and brown shadows, which is exquisite. The head of St. Andrew is strikingly vigorous and expressive."—*K.*—Judgment of Midas.

Correggio: *Descent from the Cross.—Martyrdom of SS. Placidus and Flavia. "A fatal picture, whose worst qualities have found only too great response among the painters of the seventeenth century."—*Cic.* "Distinguished by its simple arrangement and fine expression."—*K.*—*Madonna della Scodella (Repose on the Flight), deriving its name from the *scodella*—the small dish or bowl which the Virgin holds in her hand, the armorial bearings of the Scutellari or Scodelari, for one of whom it was painted. "The dreamy lights in the mysterious wood, the charming heads, and the indescribable beauty of the whole treatment, cause us to forget that the picture is essentially composed for the colour, and is exceedingly indistinct in its motives."—*Cic.*—*Madonna di S. Girolamo, so called because that Saint is the most remarkable figure in the group. St. Mary Magdalene is opposite to St. Jerome, embracing the feet of the Infant. This fine painting was ordered by a widow lady, Briseis

Bergonzi. The price was 47 sequins—about 22*l.* Correggio was employed six months in the widow's house painting the picture, and, when it was finished, she was so well satisfied with it that she gave him, besides his board, two cart-loads of faggots, a quantity of wheat, and a pig. The widow bestowed the painting upon the Convent of St. Anthony at Parma in 1527; and it speedily acquired a European reputation. Don John V. of Portugal in 1549 offered 460,000 fr. for it. The magistrates of Parma gave notice to the duke, and he stopped the bargain by removing the picture and placing it in the cathedral. Here it continued till 1756, when a French painter obtained an order from the reigning duke to make a copy of it. The chapter made some difficulties, upon which the duke sent a file of grenadiers and removed it, and after a lapse of a year placed it in his newly-founded Academy, paying at the same time the Prior of S. Antonio 1500 sequins in compensation. It was one of the earliest works of art carried off by the French. The Virgin is lovely; gentleness and entire devotion reign throughout her figure; but the children's heads are slightly exaggerated. The colouring is exquisite. "The angel next to St. Jerome is extremely beautiful; other portions are, however, not quite free from affectation."—*Kugler.* "The attitude of St. Jerome is affected and insecure. Correggio is never happy in grand things: the Child, who beckons to the angel turning over the book, and plays with the hair of the Magdalen, is inconceivably ugly."—*Cic.* The Italian writers upon art often call this picture *Il Giorno*, from the wonderful effect of bright daylight which it exhibits, thus placing it in contrast with his *Notte* at Dresden.—*Madonna della Scala, a damaged fresco from the oratory of S.M. della Scala, demolished in 1812. "One of the most beautiful of Correggio's motives; heads and hands wonderfully arranged, which is not usually his strong point."—*Cic.*—Annunciation; fresco in a lunette,

formerly at the Church of the Annunziata.

Francia (Fr.): *Virgin and Children.—*Descent from the Cross.—*Virgin and Children, with SS. Benedict, Placidus, Scolastica, and Giustina (1515).

Gandino: Virgin and Child, with St. Michael weighing a Soul.

Garofalo: Annunciation. — Virgin and Child.

Gatti: Virgin and Child, with SS. Bernard and Basil.

Giovanni da S. Giovanni: Girl singing and playing the Guitar, with three other figures.

Guercino: Virgin and Child, with SS. Francis and Chiara.

Holbein: *Portrait of Erasmus.

Honthorst: Head of a young Friar.

Leonardo da Vinci (School of): Head of a Female—a charming sketch.

Lodovico da Parma: Annunciation, with SS. Sebastian and Catharine.

Loschi: Virgin and Child with two Angels (1462).

Mantegna: Martyrdom of St. Christopher; a sketch for a fresco in the Eremitani at Padua.

Mazzola (Gir.): St. Benedict, with SS. Maurus and Placidus.—Holy Family, with St. Michael.—Virgin and Children, with Angels.—St. Hilary of Poitiers.

Murillo: Job.

Orcagna: Madonna, with SS. John Bapt., Dominic, Peter Martyr, Paul, Laurence, and Thomas Aquinas (1375).

Paolo da Pistoia: Adoration of the Magi, with SS. Francis and Chiara.

Parmigianino: Virgin and Children.—Virgin and Child, with St. Jerome and the Beato Bernardino of Feltre.—Marriage of St. Catharine, with numerous agitated angels.—St. Catharine, with two Angels.—Marriage of the Virgin.

Pordenone: Portrait of a Priest.

Raffaël (attributed to): Jesus Glorified, with the Virgin and St. Paul, SS. John Baptist and Catharine. This painting, which was carried to Paris, and much restored, is probably by *Giulio Romano*.

Rondani: Virgin and Child appearing to SS. Augustine and Jerome.

Schedone: Virgin and Children.

Sebastiano del Piombo: Portrait of a Pope.

Tiepolo: Faith trampling down Heresy, with San Lorenzo of Brindisi.

Tintoretto: Resurrection of Christ.

Titian (School of): Christ bound and conducted to Calvary.

Toschi: Water-colour drawings of the most important works by Correggio in Parma—elaborate, exquisitely finished, and worth careful study.

Toschi and his pupils: Water-colour copies from Correggio.

Unknown (298): Portrait of Petrarch.

Van der Helst: Portrait of a Burgo-master.

Vandyck: Virgin and Child, asleep.

Vanni (Fr.): Holy Family.

Opposite the entrance to the Picture Gallery is the **Biblioteca** (open daily from 9 to 4). This library was founded by Duke Philip of Bourbon in 1769, and contains 200,000 vols. It possesses the very valuable Hebrew and Syriac MSS. of De Rossi, an eminent Oriental scholar, bought by Maria Louisa for 100,000 frs., as well as his printed books. Luther's Psalter, with many autograph notes of the great Reformer; evidently the copy from which he worked in making his translation of the Bible. A very beautiful MS. of Petrarch, which belonged to Francis I., and a Virgil with MS. annotations, both found amongst his baggage at the battle of Pavia. The autograph collections of the great anatomist Morgagni. A map of the world made by Pizzicagni in 1367. The Koran found in the tent of the Grand Vizier Kara Mustapha, after the raising of the siege of Vienna. A MS. on the purity of the Virgin, of the 15th cent., with miniatures. The *Heures* which belonged to Henry II. of France, in each page of which is the emblem of Diana of Poitiers. Autograph letters from Voltaire, Galileo, Prince Eugene of Savoy, Emanuel Philibert, and from General

Bonaparte to the Duke of Parma. In its second great hall is the *Fresco of the *Incoronata*, by *Correggio*, removed from the demolished tribune in the Church of San Giovanni; it represents the Saviour placing on the Head of the Virgin a Crown of Stars. In a room opening out of the first hall are preserved the *matrices* of all Bodoni's types, 52,000 in number; and in another hall of the Library, a series of paintings from the *Divina Commedia*, by *Scaramuzza*, a Parmesan painter (1857). Attached to the Library is the rich collection of 85,000 Engravings, of which 60,000 were purchased of Massimiliano Ortalli, by Maria Louisa, for 45,000 francs.

The **Teatro Regio** (19, C. 5) is a very showy building within. It cost 80,000*l*. In the Piazza Grande is a Statue of *Correggio* (erected in 1870).

The **University** (D. 5), in the old Jesuit College of San Rocco, contains schools of medicine, law, and mathematics, an astronomical observatory, and a cabinet of natural history. The average number of students is about 200.

The **Botanic Garden** (F. 6) adjoins the *Stradone* or fashionable *Promenade*. Another favourite walk is along the *Boulevards*, occupying the site of the old ramparts (A. B. 7, 8).

The **Giardino Pubblico**, formerly *Ducale* (B. 3), is in the old-fashioned French style, with a half-deserted look. The grounds are extensive, and are open at all times. They are most easily reached by crossing the bridge from the Farnese Palace.

Here is the **PALAZZO DEL GIARDINO**, built by Ottavio Farnese, but altered and enlarged in 1767. It contains some curious frescoes, which about a century ago were covered with paper-hangings. Parts were uncovered by the French several years ago, others more recently; some are still concealed. The frescoes in one room are by *Agostino Caracci*; but were
N. Italy.

left unfinished by him, as we learn from an inscription, which says that it is better to see them unfinished by his hand than finished by any other. They represent the Rape of Europa, Triumph of Venus, and Marriage of Peleus and Thetis. On the window side is Apollo and Daphne. In the centre of the ceiling are three Cupids, and other subjects in lunettes above the four sides. "Although slight and coarse in execution, the classical stories they represent are pleasingly told, and with much poetic feeling; particularly that one of Peleus and Thetis, where the coy modesty of the lady, the enjoyment of the Cupids, and the general languid voluptuousness are successfully treated."—*C. W. C.*

A second room is decorated with allegories representing various scenes of enjoyment. A third room contains mythological subjects. There is also a large collection of portraits of the members of the houses by which Parma has been ruled.

The fortress of *Canossa* may be visited from Parma, though the distance from Reggio is somewhat less (see below).

Rly. N. to *Piadena* (Rte. 57); N.E. to *Mantua* (Rte. 104); S.W. to *Berceto*, for *Spezia* (Rte. 124).

PARMA TO BOLOGNA.

On quitting Parma, the most conspicuous buildings are the campanile of the Cathedral, a square brick tower, with a spire; the elegant bell-tower of S. Giovanni; and the dome of the *Steccata*. Fine views of the Apennines in the distance in the S.

The Rly. passes

San Lazzaro, on the site of an ancient hospital. Lepers were strictly prohibited from entering the city of Parma, hence the necessity of this house of refuge. The Portone di San Lazzaro, an arch which crosses the post-road on the rt., was erected to commemorate the arrival of Margaret of Medici, on the occasion

of her marriage with Odoardo Farnese in 1628.

Further on, we cross by a long bridge the Enza torrent, furious in winter, but in summer a bed of stones. It formed the boundary between the duchies of Parma and Modena.

86 m. **Sant' Ilario**. 5 m. S. lies *Montecchio*, the birthplace of Atten-dolo Sforza, father of Francesco, the founder of the second dynasty of the dukes of Milan. 1 m. N. of St. Ilario is *Taneto* (*Tanetum*), a Roman station on the Via Æmilia.

The *Crostolo* is crossed before reaching

96 m. **REGGIO** Junct. (19,500), a flourishing city. *Regium Lepidi* received the privileges of a Roman colony from Æmilius Lepidus. The devastations of Alaric, and the restoration of the city by Charlemagne, have effaced almost every vestige of antiquity. A Roman statue, of fairly good workmanship, but lacking both arms, is built into the corner of a house near the *Palazzo dei Bechi*. A statue, which is called that of Lepidus, is preserved in the *Palazzo del Comune*. There are several Roman inscriptions and cippi in the cortile and porticoes of that building.

The **Duomo** is of the 15th cent. The unfinished front is ornamented with marble columns, and recumbent on the pediment of the great door are statues, larger than life, of Adam and Eve, by *Clementi* (1518). They are imitations of the "Morning and Evening" in the Medicean Chapel at Florence. There are also statues of SS. Chrysanthus and Darius, the patron saints.

Within is the *Tomb of Ugo Ragoni, Bishop of Reggio. He is represented larger than life, giving his blessing. Also a bronze group at the high altar, representing Christ Triumphant, and the statues of SS. Prosper, Maximus, and Catharine in the transepts—all by *Clementi*. The bust of the sculptor, over his tomb, is by his pupil *Pacchione*. In the chapel l. of

the choir is the tomb of Bishop Spanus (1508). In the 3rd rt. is a good recumbent effigy of 1581, and in the 2nd l. a Virgin and Child with two Saints, by an unknown Master.

The ancient Basilica of **San Prospero**, behind the cathedral, was entirely rebuilt in the 16th cent. Six colossal marble lions which supported the Lombard postals are at the doors. One grasps two skulls with his hind-paws; others have the usual rams and serpents. Within, the structure is grand and regular. Fine, but damaged frescoes by *Campi* and *Procaccini*, of the Last Judgment, Heaven, Purgatory, and Hell, decorate the vaultings. Other paintings are by *Tiarini*. In the sanctuary are some statues, a crucifix, and massive ornaments, in silver.

The House in which *Ariosto* was born (1474) is close to the Palazzo del Comune. It has no appearance of age, and nothing but the tradition to render it remarkable. On the W. side of the town is the

***Madonna della Ghiara**, a Greek cross, with five cupolas, begun in 1597 from the designs of *Balbi*, and completed by *Pacchione*, who added the vaulting of the cupola. The architectural details are good. The interior is covered with frescoes in good preservation. A series of Scripture histories, by *Luca Ferrari* (1605-1654) of Reggio, the disciple of Guido, are explained or allegorised by short mottoes; as, for example, Rebecca at the Well, *Hausit aquas in gaudio de fonte Salvatoris*. A similar series is by *Tiarini* of Bologna (1668), who lived during the greater part of his life at Reggio. A third series is by *Lionello Spada* (1622), painted in competition with those of *Tiarini*, and superior in colouring but inferior in design. By *Desani* (1657), a pupil of *Spada*, is a series of figures at the foot of the drum representing eight religious orders, with the virtues supposed to belong more particularly to each. By

THE CANOSSA DISTRICT. S. OF PARMA AND REGGIO



English Miles
Scale: 1:100,000

London: John Murray, Piccadilly, W.C.

Reggio Emilia: English Miles

1885: 1885

Gavassetti (1628), several Prophets and Virtues. A Crucifixion, by *Guericino*, in a chapel on the l., is dirty and ill seen. In the next chapel, SS. George and Catharine, School of the *Caracci*. The original *Madonna della Ghiara* (gravel), an old painting upon a garden wall, has long since perished. The present one, painted in 1573, stands in a Chapel on the rt., where is a magnificent shrine or altar, with beautiful lamps of silver suspended before it. On the l. wall, close by, is the tomb of Maria Teresa, the last descendant of the house of Cibo Malaspina, dukes of Massa Carrara, and wife of Ercole III., erected in 1820: over it is a good bust.

Reggio has a good public LIBRARY, and a Provincial MUSEUM. In the latter are the collections of the celebrated *Spallanzani*, who was born (1729) at Scandiano, within the district. Reggio is also the country of Vallisneri, Toschi, and Paradisi. There is an active trade here in wine, silk, cheese, and hemp, so that the place has an air of prosperity.

The Theatre, to the N. of the central Piazza, is unusually large for a provincial town, and claims rank with those of Milan, Naples, and Barcelona.

Rly. N. to *Guastalla*, N.E. to *Correggio* and *Carpi*, S. to *Ventoso*.

A road leads S.S.W. from Reggio by the Pass of Sassalbo and Fivizzano, to (60 m.) Sarzana, through a country offering little interest or scenic character. At (12 m.) *Pecorile* (790 ft.), where the first steep ascent begins, a rough road turns rt. to (1½ hr.) *Canossa*.

Canossa is however best reached by Bibbiano, Piazzola, and Ciano, on the broad torrent of the Enza. Carriage there and back, returning by a varied route, 15 or 25 fr. Horse from Ciano to *Canossa* and back, 5 fr. Side saddles must be brought from Reggio. From (15 m.) *Ciano* (700 ft.) a path

mounts S.E. to (1 hr.) *Rossena*, where there is a picturesque Castle, the summer residence of Count Opizzoni. On an eminence to the S. is an ancient Tower, supposed to communicate by an underground passage with the Castle. The view is extensive, but strange rather than beautiful, the hills being absolutely bare, and the country desolate in the extreme. An hour further E. is *Canossa*, conspicuous on its craggy height (1900 ft.). At its foot is the miserable village, where a cottager keeps the key. The ruins are by no means picturesque, the walls are not castellated, and there is little to see but remains of a small Chapel with two broken columns. It is only as a pilgrimage to a *famous historical site that the excursion is recommended. *Canossa* formerly contained Seven Churches, in correspondence with the Seven Basilicas of Rome, of which one only, that of *S. Biagio*, at the E. foot of the hill, remains. At *Canossa* the Emperor Henry IV., after supplicating during three days, barefooted and bareheaded, obtained absolution from Pope Gregory VII. in 1077. Not a trace remains of the Church of St. Nicholas, where Henry had his interview with the Abbot of Cluny.

A rough path descends E. to (1 hr.) *Pecorile*, or N.E. to (1½ hr.) *Salvarano* (see map). On the return drive from Ciano the traveller should take a road to the rt. at (4 m.) *Piazzola*, passing on the rt. the *Quattrocastella*, four picturesque wooded mounds in a row, once belonging to Countess Matilda of Tuscany (1115). The third Castle is inhabited. Thence through (9 m.) *Cantone* to (17 m.) *Reggio*.

On quitting Reggio, the train continues E. to

104 m. *Rubbiera*, surrounded by dismantled fortifications, formerly a fief of Bojardo, Lord of Scandiano, author of the 'Orlando Innamorato.' There are some remains of a Roman bridge over the *Secchia*, which the Rly. now crosses.

[illegible]

English Miles

F.S. Weller, F.R.G.S.

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111 m. **Modena Junct. Rly. S. to Vignola, S.S.W. to Sassuolo, N.N.W. to Mantua, N. to Mirandola.**

REFERENCES TO PLAN.

- | | | | |
|----|---|---|------------------|
| 1 | E | 3 | Duomo. |
| 2 | E | 1 | Museo Lapidario. |
| 3 | E | 4 | S. Vincenzo. |
| 4 | D | 3 | Picture Gallery. |
| 5 | E | 1 | S. Agostino. |
| 6 | D | 3 | S. Domenico. |
| 7 | E | 2 | S. Giovanni. |
| 8 | D | 3 | S. Giorgio. |
| 9 | D | 4 | Theatre. |
| 10 | D | 4 | Pal. Reale. |
| 11 | E | 4 | Post Office. |

HOTELS.

- | | | | |
|---|---|---|-----------|
| a | E | 4 | Reale. |
| b | E | 3 | S. Marco. |
| c | D | 3 | Italia. |

MODENA (31,000), the ancient *Mutina*, in a plain between the Secchia and Panaro, possesses nothing but the features of land and stream to recall its early history.

Its principal sights may be conveniently visited in the following order:—

*Cathedral; *S. Giovanni; S. Agostino and Museo Lapidario; *S. Francesco; S. Pietro; S. Biagio; S. Vincenzo; Palazzo Ducale; *Picture Gallery; Public Gardens.

From the Rly. Stat. a broad and stately avenue, the *Corso Vittorio Emanuele*, leads to the Palazzo Reale. Another broad street, the *Corso di Via Emilia*, traverses the city from E. to W.

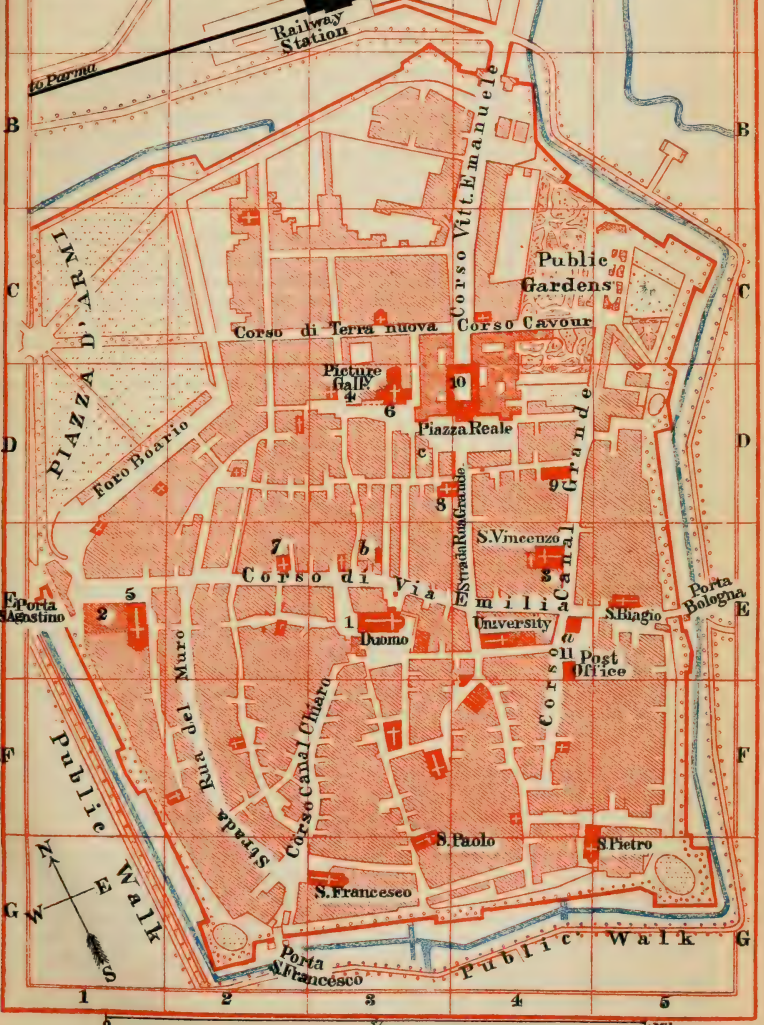
The ***CATHEDRAL** (E. 3) "is a building of extreme historical and architectural value, and has fortunately been left with so few alterations that we can make out its history with fair certainty. The ground-plan consists of a nave with aisles terminated at the E. end by three semicircular apses. There is a sacristy on the N. of the choir aisle, and a tower to the N. of this. There are two doorways on the S. side, three at the W. end, and one on the N. A grand crypt, with arches on slender shafts, occupies the whole space under the E. bay. The access to the choir is by stairs against the

aisle walls, not later than the 13th cent. The choir is divided from the aisles by screens of the same age. The Cathedral is said to have been founded in 1099, but an inscription on the S. wall gives the date of the consecration of the building by Pope Lucius III., in July, 1184. I believe that the former date represents the age of the plan, and of most of the interior columns and arches still remaining, but that before the later date the whole exterior of the cathedral had been modernized, and the groining added inside. The work of both periods is extremely good and characteristic. The columns of the nave are alternately great brick piers and smaller circular columns of red marble. The great piers carry cross arches between the groining bays, and each of those in the nave is equal to two of those in the aisles. The main arches and the triforium openings of three lights above them, are seen both in the nave and aisle, the vaulting of the latter being unusually raised. There is also a plain clerestory, and the vaults are everywhere now quadripartite. The outside elevation of the side-walls is very interesting. Here we seem to have the old aisle wall with its eaves-arcade raised in the 12th cent., with a deep arcade in each bay enclosed under round arches, which are carried on half columns in front of the buttresses or pilasters. They make the side-walls very rich in their effect, independently of the two porches, a projecting pulpit and various reliefs inserted in them."—*G. E. Street*.

The portals exhibit ornaments and reliefs of different periods, from the 12th down to the 14th cent. The material of walls, roof, and piers is uniformly brick, and there is a fine W. wheel.

Many of the sculptures on the W. front and S. side are extremely rude, representing Adam and Eve, the Fall, with other Scripture histories, a city walled and turreted, assailed by knights with the pointed shields and conical helmets of the 11th cent., whose names are written in barbarous characters, and other subjects. Over

A MODENA.



London; John Murray, Albemarle Street.

the head of one of the figures, at a side-door, appears the name of Artes de Bretaniã. Some ancient Roman inscriptions and tombs are built into the walls.

The S. side of the Duomo, which overlooks the market-place, has two good doorways, each with an upper story, and a handsome arcade. At the S.E. extremity are four reliefs, representing events in the life of S. Geminianus; amongst others, his Expelling the Devil from the Daughter of the Emperor Jovinian; they were sculptured in 1442, by *Augustinus de Florentiã*. To the l. of this is a Renaissance pulpit.

The marble columns of the nave have capitals approaching Corinthian. An altar-piece in the 2nd chapel l., of mixed Gothic and Renaissance, has an abundance of curious small statues in terracotta. In the 3rd chapel l. is the earliest known specimen of Modenese art. It is by *Serafino dei Serafini* da Modena (1385). It is hard and dry, and more than usually Byzantine. 4th chapel l., SS. John Bapt., Sebastian, and Jerome, with the Virgin and Child and SS. Lawrence and James above, by **Dosso Dosso*. The pulpit is of marble, sculptured in 1322, by *Tommaso Ferri*; the small statues are of a subsequent period. The raised Choir is approached by two handsome staircases of marble. In its rt. aisle are quaint reliefs of the Last Supper, with various Passion scenes. The Crypt has thirty columns with varied capitals, the tomb of S. Gemignano, and (on the rt.) a *terracotta group of the Holy Family with a nun, and a Servant maid about to feed the Infant, by *Guido Mazzoni* (1485). The bases and capitals of the external row of columns towards the nave at the entrance to the crypt, supporting the Choir, are very curious, as also is the frieze above them. To the rt. is a very ancient Font, hollowed out of a marble capital. On each side of the Choir is a screen, of red marble, formed of coupled columns supporting a cornice. The tarsia-work of the stalls is by *Cristoforo Lendinari* (1465).

At the 4th altar l. (covered) is a

good Adoration of the Shepherds, in ten small figures of terra-cotta, by **Antonio Begarelli* (1518).

The *Tomb of Claudio Rangoni, at the foot of the N. steps leading to the Choir, designed by *Giulio Romano*, consists of a sarcophagus beneath a canopy, with two angels supporting a tablet, on which the letters I.H.S. are inscribed. Claudio, who died in 1537, at the age of 29, succeeded his father, Francesco Maria, as Count of Castelvetro. He was a great protector of literature, and married Lucretia, a daughter of the celebrated Pico della Mirandola, who erected this monument. In a recess on the l. of the Choir is a monument to Ercole Rinaldo, the 13th and last duke of the House of Este in the male line. Deprived of his dominions at the French invasion, a principality was created for him in the Briesgau, but he would not accept this compensation, and died as a private individual at Treviso, 14th Oct., 1803. He married Maria Theresa Cibo, Sovereign Princess of Massa Carrara, the last heiress of the House of Cibo Malaspina. They had an only child, Maria Beatrix, who married the Archduke Ferdinand of Austria. The duchy of Modena had been previously secured to her by the treaty of Versailles. She died at Vienna in 1829, at an advanced age. The last deposed sovereign of Modena, Francesco V., is her grandson. Her monument is by *Pisani*, a Modenese sculptor. Beyond it is the plain tomb of Lucia Rusca, mother of Claudio Rangoni, designed by *Giulio Romano*.

The *Campanile, or *Ghirlandina*, so called from the bronze garland which surrounds the weathercock, is 315 ft. high, and is one of the finest in N. Italy. There are six stages with round arches, and two octagonal tiers above, the lower of which was finished in 1315, by *Enrico da Campione*. A modern spire crowns the whole.

In this tower is preserved, suspended by an iron chain, the old worm-eaten *Secchia*, or wooden bucket

taken by the Modenese from the Bolognese in the affray of Zappolino, Nov. 15, 1325; it was deposited here by the victorious *Geminiani*, as a trophy of the defeat of the *Petroniani*, with wonderful triumph, as described by Alessandro Tassoni (*Secchia Rapita*, Cant. i. 63).

The Modenese and Bolognese took these names from their patron saints Geminianus and Petronius. At the N. base is a STATUE OF TASSONI (1616), erected in 1860, and near it one of LODOVICO MURATORI (1750), the historian, erected in 1853.

S. Giovanni Battista (E. 2) has an impressive group of the Entombment, in coloured terra-cotta, with five life-size females and two males, by *Guido Mazzoni* (1476).

S. Agostino (E. 1) has, on the l. of the high altar, a bust of Carolus Sigonius (1585); and to the rt. of the entrance a remarkable group of the Deposition from the Cross, in painted terra-cotta, by *Begarelli*. The figures, as large as life, are full of animation. "If this clay could become marble," exclaimed Michel Angelo, "woe to the antique!"

The neighbouring Palazzo, formerly the *Monte dei Pegni* (Pledges), has been fitted up for the reception of the various art-treasures of the city. Under the porticoes round the court, and on the ground-floor, are Roman and mediæval monuments and sculptures, comprising the

MUSEO LAPIDARIO. Here are several huge mediæval sarcophagi, brought from desecrated churches. On the first floor is the *Biblioteca Estense*, brought from Ferrara in 1598 by Cesare d'Este, on his expulsion by Clement VIII. It contains 120,000 vols. and 3000 MSS., and is well arranged (open daily from 10 to 5). Three of the most learned men in Italy during the last cent.—Zaccaria, Tiraboschi, and Muratori—have been its librarians. Among the treasures are a portion of the Acts of the Apostles (codex Mutinensis) of the

9th cent., a Dante with miniature of the 14th cent., and a collection of several hundred Provençal poems.

On the second floor is the **MUSEO CIVICO**, containing a large and fine group of the Virgin and Children, by *Begarelli*, in brown clay, from the Chiesa Nuova; a Head of Christ by *Solario*; Virgin and Children, with SS. Peter, Paul, Bartholomew, and Gemignano, by *Dosso Dossi*; and a Virgin and Child by *Correggio*. The paintings now in the old Pinacoteca are to be removed to this Museum. Here also are some marbles, coins, ethnological curiosities, flint implements, mediæval carvings, crosses, a chariot, horse-trappings, and armour.

S. Francesco (G. 3) has at the end of the l. aisle a fine clay-coloured group of the *Descent from the Cross, with SS. John Bapt., Jerome, Anthony of Padua, and Francis, by *Begarelli*. The movement is animated, the drapery fluttering and complicated.

S. Pietro (G. 4, 5) has a well-ornamented *brick front. The spacious interior has double aisles. 1st altar rt., Pietà, by an unknown master. Further on, Virgin and Child, with SS. John Bapt. and Luke, School of *Garofalo*. At the 3rd altar rt., *Assumption, by *Dosso Dossi*, with a predella by his brother *Giambattista*; at an altar on the rt. of the Choir, a fine Pietà in terra-cotta, by *Antonio Begarelli*. In the S. transept, Virgin and Child, with SS. Peter, Paul, and two bishops, begun by *Antonio*, and finished by his nephew *Lodovico Begarelli*. In the nave are six Statues of the same school.—3rd altar l., Virgin and Child with two bishops, by *Giambattista Dossi* (1548); 2nd l., Virgin and Child, with SS. Gregory and George, and a beautiful predella, by the same painter. 1st l., Virgin and Child, with SS. Jerome and Sebastian, of the same school.

San Biagio (E. 5), a Carmelite Church, has at the 3rd altar rt., a

Saint of the Order "treading under foot a beautiful devilish-looking woman" (*Cic.*), by *Dosso Dossi*.

The University, a little further W., has an important Library.

S. Vincenzo contains the tomb of the late Duchess of Modena, a work of merit, by *Mainoni*, and tombs of other members of the ducal family. At the 1st altar l. is a good picture by *Guercino*.

The **Palazzo Ducale** (D. 3, 4) was begun in the 17th cent. Much was added by the late Duke, and the S.W. front is fine. It contains numerous courts, with open staircases, galleries, and arcades, and now serves as a Military School.

S. Domenico (D. 3) was the Chapel of the Ducal Palace. In one of its corridors is a dark Chapel, containing a group of the Magdalene, with SS. Peter, Paul, and others, by *Begarelli*. Adjoining this Church, but in course of removal to the new Museum (see above), is the

***PICTURE GALLERY** (*Galleria Estense*), badly arranged, and seen with great difficulty.

The grand Este Gallery was sold in 1745 to Augustus III., Elector of Saxony, for only 56,000*l.*, and these 100 paintings are now the chief ornament of the Dresden Gallery.

The present collection of paintings exceeds 500. There is also an extensive series of **Original Drawings** of the old masters.

The following are arranged in alphabetical order of Painters' names:—

Bartolommeo Bonasia: Pietà (1485).

Bellini: Virgin and Child, with St. Sebastian (by *Boccaccino*).

Bonifazio Bembi: *Adoration of the Magi.

Bronzino: Head of a Woman.—Head of a bearded man.

Canaletto: Piazza di San Marco.

Caravaggio: Soldier drinking.

Carotto: *Virgin and Children—the Madonna sewing a little shirt.

Cima da Conegliano: *Deposition.

Correggio: Boy's head.—*Amoretto*, under glass.—**Ganymede*, originally in the Castle or Rocca of Novellara, from which it was removed by the late Duke of Modena. "Most masterly, though with little detail," *Cic.*

Dosso Dossi: Nativity.—Male Portrait, holding a glove.—*Alphonso I.*, wearing the French order of St. Michael.—*Alphonso II.*, in armour, holding a sceptre.

Dürer: Virgin and Child, with St. Elizabeth (small).

Francia: *Annunciation (by *Bianchi Ferrari*).

Francia (Giacomo): Assumption.

Garofalo: *Virgin and Child, with SS. Contardo d'Este, John Bapt., and Lucia (1532).—Crucifixion.—Portrait of a Lady.—Portrait of a Friar.

Gaspare Pagani: Marriage of St. Catharine, with St. Francis and three other Saints: a good picture, "distinctly affected by Correggio, yet quite original," *Cic.*

Gennari: S. Giustino, holding a design for a fortress.

Giorgione: Woman's portrait, reminding the so-called Fornarina at the Uffizi; probably by *Garofalo*.

Guercino: Virgin and Child with the Blessed Felix, a Capuchin friar.—Marriage of St. Catharine.—St. Peter.

Guido Reni: St. Roch in prison, comforted by an Angel.—*Crucifixion, with agitated drapery, and other tokens of a storm—a striking picture.

Holbein: Portrait of an old Lady.—Portrait of Henry VIII.

Le Brun: Seven Sons of Midian.

Lodovico Caracci: Assumption.

Lorenzo di Bicci: *Virgin and Child.

Loschi: Virgin and Child, with SS. Nicholas and Anthony (1515).

Lucas van Leyden: Virgin and Child with two Angels, and view of a distant city.

Mantegna: Two warriors and a female, supposed to represent Lucretia

with her Father and Husband (by *Ercole Grandi, C. and C.*).—His own Portrait.

Marco Meloni: Virgin and Child, with SS. John Bapt., Bernardino, Jerome, and Francis (1504).

Moceto: His own Portrait.

Montagna: Virgin and Children. At the sides, SS. John Evan. and John Bapt.

Moreni (G. B.): His own Portrait (1564).

Murillo: Shepherd Boy.

Niccolò dell' Abate: Eight Landscapes originally painted for a room in the Castello Boiardo, at Scandiano.—Subjects from the *Æneid* from the same place, with family portraits.

Palma Vecchio (old copy): Holy Family, with two Female Martyrs.

Paolo Veronese: Man in armour.—His own Portrait.

Paris Bordone: Adoration of the Magi.

Pomerancio: *Crucifixion.

Potter: Three oxen and four lambs.—Oxen, kids, and other animals, with a woman and a boy.

Raffaello: *Virgin and Child with two Angels (by *Pinturicchio*).

Sammachini: Holy Family, with SS. Peter and Mary Magdalene.

Sassoferrato: Virgin and Child.

Schedone: Head of a Boy and of a young Woman.—Holy Family.

Spada: St. Francis offering flowers to the Madonna.

Spinello Aretino: Marriage, in three compartments, interesting for the costumes.

Strozzi: St. Francis in adoration.

Teniers: Village Feast.

Tiarini: Portrait of a man with long hair.

Titian: Portrait of an old Man, seated.—Lady with a black Page.

Tintoretto: Pyramus and Thisbe.—Daphne and Apollo.—Fall of Phaeton.

Vanni: Marriage of St. Catharine.

crosses the Panaro, which formerly separated the Duchy from the States of the Church, and enters Romagna 4 m. before reaching

118 m. *Castel Franco*, or *Forte Urbano*. The castle, called after Urban VIII., who built it, is picturesque. Castelfranco is thought to agree with the position of *Forum Gallorum*, the scene of several important actions during the siege of Mutina (B.C. 43), and particularly of the defeat of Antony by Hirtius and Octavian, after the rout of Pansa.

123 m. *Samoggia*, on the river of the same name, considered to occupy the site of *Ad Medias*, one of the stations of the *Æmilian Way*. Beyond this the line passes through an open and finely-wooded country, diversified by meadows and fine pasture-grounds, beyond which are hills sprinkled with handsome villas, and cultivated to their summits.

127 m. *Lavino*, after leaving which we cross the Reno. Fine view up the river into the recesses of the Apennines. The towers of Bologna now come into view, and

Monte Guardia, crowned by the well-known Church of the *Madonna di San Luca*, is a conspicuous object on approaching the city. The remarkable arcaded walk is seen ascending the hill. Further away on another hill is S. Michele in Bosco.

135 m. *Bologna Junct.* (Rte. 95).

MODENA TO BOLOGNA.

The Rly. follows the line of the *Via Emilia*, and is uninteresting. It

ROUTE 102.

BOLOGNA TO RIMINI, BY IMOLA,
FAENZA, AND FORLÌ.

Miles.	Stations.	Routes.
	Bologna	
	95, 98, 101, 107, 111	
11	Quaderna	
15	Castel S. Pietro	
23	Imola	
27	Castel Bolognese	99
32	Faenza	109
40	Forlì	
45	Forlimpopoli	
52	Cesena	
61	Savignano	
63	S. Arcangelo	
70	Rimini	97

Bologna is described in Rte. 95.

The Rly. runs S.E., following nearly the line of the ancient *Via Æmilia*.† The country is traversed by numerous rivers descending from the Apennines, at the foot of the last spurs of which it runs, so that during the journey the traveller will have on one side a hilly sub-Apennine region covered with trees and vines, and on

† The *Via Æmilia*, commenced by the Consul Marcus Æmilius Lepidus (B.C. 87), formed the continuation of the *Via Flaminia* towards Cisalpine Gaul. The principal stations, with their respective distances, were:

Placentia (Piacenza)	Miles.
<i>Florentia</i> (Firenze)	XV.
<i>Fidentia</i> (Borgo S. Donnino)	X.
<i>Parma</i> (Parma)	XV.
<i>Tannetum</i> (Taneto)	VII.
<i>Regium Lepidi</i> (Reggio)	XI.
<i>Mutina</i> (Modena)	XVII.
<i>Forum Gallorum</i> (Castel Franco)	VIII.
<i>Bononia</i> (Bologna)	XVII.
<i>Claterna</i> (Quaderna)	X.
<i>Forum Cornelii</i> (Imola)	XIV.
<i>Faventia</i> (Faenza)	X.
<i>Forum Livii</i> (Forlì)	X.
<i>Forum Populii</i> (Forlimpopoli)	VII.
<i>Cæsena</i> (Cesena)	VII.
<i>Ad Confluentes</i> (Savignano)	VIII.
<i>Ariminum</i> (Rimini)	XII.

the other the rich alluvial tract extending to the Po.

The Savena and the Idice (*Idex*) torrents are crossed to

11 m. **Quaderna**; the neighbouring village of S. Niccolò is supposed to stand on the ancient *Claterna*, a *Mutatio* on the *Via Æmilia*.

15 m. **Castel S. Pietro**, a fortified town (11,000), on the Sillaro (*Silarus*), erected in the 13th cent. by the Bolognese.

23 m. **IMOLA** (12,000), on the Santerno, the ancient Vartrenus, occupies the site of *Forum Cornelii*. It is generally considered to have been founded by the Lombards. In the middle ages its position between Bologna and Romagna made it an important acquisition in the contests for power: it was successively held by different chiefs, and was united to the States of the Church under Julius II. As one of the stations of the Æmilian Way, it was a place of some importance; it is mentioned by Cicero, and by Martial in his 3rd Ep.

Among its public establishments are a *Hospital*, *Theatre*, and small *Public Library*, containing a MS. Hebrew Bible on parchment, of the 13th cent., much prized by Cardinal Mezzofanti.

The **Cathedral**, dedicated to S. Casianus the Martyr, contains the bodies of that saint and of St. Peter Chrysologus, Abp. of Ravenna, who was born here about A.D. 400. Vassalva, the anatomist, was also born at Imola in 1666. The first bishop was Cornelius (422), in the pontificate of Celestin I. Pius VII. was bishop of Imola at the period of his elevation to the pontificate in 1800, as also was Pius IX., in 1847.

The works of Innocenzo da Imola (1494–1550) must not be looked for in his native town; he lived almost entirely in Bologna, and appears to

have found little patronage in the city of his birth.

Leaving Imola, we cross the Santerno by a handsome modern bridge.

27 m. **Castel Bolognese Junct.**, so called from a fortress built there by the Bolognese in 1380. In 1434 it was the scene of a decisive battle between the Milanese commanded by Piccinino, and the Florentines by Niccolò da Tolentino and Gattamelata. The army of the Florentines, amounting to 9000 men, was completely overthrown; Tolentino, Orsini, and Astorre Manfredi, lord of Faenza, were made prisoners, together with the entire army, except 1000 horse; and what was more remarkable, only four were left dead on the field, and 30 wounded.

[At *Riola*, 11 m. S.S.W., in a picturesque valley of the Apennines, are some ferruginous mineral springs frequented in July and August.]

[The Rly. to Ravenna branches off here (Rte. 99).] Beyond Castel Bolognese, the Senio (*Sinnius*) is crossed.

32 m. **FAENZA** (36,000), on the site of the ancient *Faventia*, is celebrated in the history of the civil wars for the victory of Sylla over the party of Carbo. A tradition says that the place derives its name from Phaeton. It stands on the Lamone (*Anemo*), and is surrounded by walls.

Faenza is memorable in Italian history for its capture by the English condottiere, Sir John Hawkwood, then in the service of Gregory XI.: he entered the town March 29, 1376, and delivered it up to a frightful military execution and pillage; 4000 persons, says Sismondi, were put to death, and their property pillaged. Among the masters under whose sovereignty Faenza figures in the middle ages, the Pagani will not fail to suggest themselves to the reader of Dante. The poet, in the passage alluding to the Machinardo Pagano under his armorial bearings, a lion azure on a field argent, says, in reply to the inquiry of Guido da Montefeltro,—

La città di Lamone e di Santerno
Conduce il leoncel dal nido bianco,
Che muta parte dalla state al verno.
Inf. xxvii.

Lamone's city and Saterno's range
Under the lion of the snowy lair,
Inconstant partisan, that changeth sides,
Or ever summer yields to winter's frosts.
Cary's Trans.

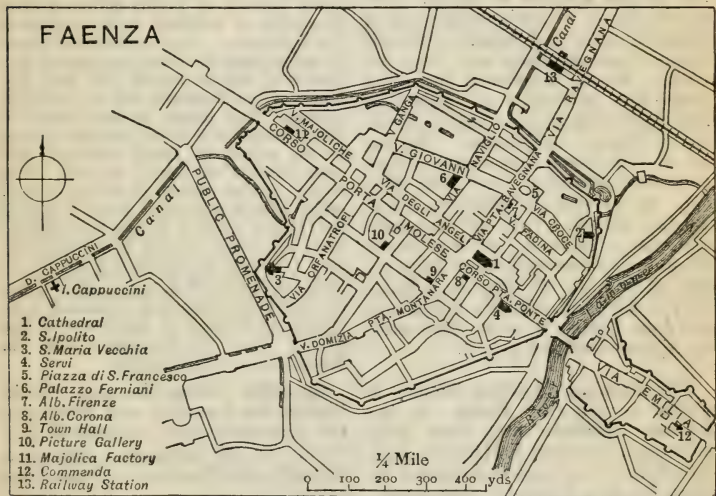
Faenza was one of the first Italian cities in modern times where the manufacture of earthenware was introduced; whence the adoption of the name *faïence* for pottery into the French language. The manufacture still exists, although it has been long surpassed by the productions of Umbria and the north. Faenza is now celebrated for its inlaid furniture.

Leaving the Stat., we turn l. into a broad street, cross the Canal, and soon reach the Church of **S. Francesco**. Over the altar of the 1st chapel rt. is a beautiful door of ebony and ivory by *Gatti* of Rome (1888). In front of the Church is a sitting marble Statue of **EVANGELISTA TORRICELLI**, the natural philosopher and mathematician, who invented the barometer, born here in 1643.

The **Cathedral**, originally at *S. M. Vecchia*, was consecrated in 1581. 1st rt., good copy of a Disputation by *Dosso Dossi*, of which two original heads are preserved in the Pinacoteca. On the l. wall, monument in travertine by *Barilotto* (1542). 4th rt. *Virgin and Children, with SS. Peter, Joseph, Anna, and Paul, by *Innocenzo da Imola*. 5th rt., over the altar, three 15th-cent. *reliefs representing events in the life of San Terenzio, by *Agostino di Duccio*. Tomb on the rt. wall by *Pietro Barilotto* (1522). In the Choir, intarsia heads of SS. Peter and Paul, and a tablet with the Evangelists in a frame of ebony and ivory, by *Gatti*. End of N. aisle, *SHRINE OF **S. SAVINUS**, first bishop of Faenza (313), with the Annunciation, and six white marble reliefs of events in the life of the Saint, by *Benedetto da Majano* (1472). 8th l., beautiful reliefs of the Virgin and Children with an Angel, and SS. Luke and Emilianus. 3rd l., tomb of **S. Pietro Damiano**. Near the

In the Church of the **Commenda**, beyond the bridge over the Lamone, on the wall of the apse, is a very beautiful *fresco by *Girolamo da Treviso* (1533). It represents the Virgin and Children, with SS. Mary Magd. and Catharine, and God the Father above. Outside, on the face of the

The Pinacoteca, in the Liceo Torricelli, contains some interesting works by local artists, besides *seven good



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Bagnacavallo: Virgin and Child, with Pope Celestine, John Bapt., Luke, and Augustine. *Leonardo Scaletti*: Virgin and Child, with St. John Evan. and the Blessed G. F. Bertoni. *And. Utili*: Virgin and Children, with St. Anthony of Padua. *Bernardino Zaganelli*: Virgin and Child, with SS. Buonaventura and Bernardino. *G. B. Bertucci* (b. 1470): Virgin and Child, with SS. Bernardino, John

† The proper name of this painter appears to have been *Luca Scaletti*.

Virgin and Child, with SS. Francis and Cristina. *G. B. Bertucci*: Nativity, with SS. Jerome, John Evan., Bernardino, and the Boy John Bapt. *Francia*: Virgin and Child, with St. Francis. *Dosso Dossi*: Two heads of Jewish doctors (see *Cathedral*). *Ferrarese Master*: Head of Christ, bearing the Cross. *Ottaviano da Faenza*: Crucifixion. *Unknown* (15th cent.): Lunette of the Annunciation. *Bittino da Faenza*: Two small figures of Martyrs.—*Bust of St. John Bapt., by *Donatello* (1420), formerly belonging to the Knights of Malta. Triptych of bone, with minute carvings of Passion Scenes and figures of Saints. Large Cross of ebony and ivory, by *Gatti*. Marble fragments, including some fine specimens of *Labrador*, agate, and rock crystal; vases; crockery in Faenza earthenware. Portion of an old Roman pavement; Virgin and Child, School of *Luca della Robbia*. St. Jerome, in coloured wood, Tuscan School.—Vase of Egyptian alabaster.—Table top of Fra Sabba (from the Commenda), beautifully inlaid by *Damiano da Bergamo*. Large Virgin and Child, with SS. John Evan. and John Baptist in white terra-cotta, by *Alfonso Lombardi* (1524).

The *Ferniani Majolica Factory* is worth a visit (see Plan). In the *Palazzo Ferniani* are some good paintings, including a Madonna with Saints, by *Palmezzano*, and another by *Luca Longhi*; Venus by *Aldrovandi*; Marriage of St. Catharine on copper, by *Dosso Dossi*; and Flight into Egypt, by *Franceschini*.

The *ZANELLI CANAL*, so called from Signor Zanelli, by whom it was opened in 1782, connects Faenza with the Adriatic. It commences at the Porta Pia, and, after traversing the plain N.N.E. for 34 m., falls into the Po di Primaro at S. Alberto.

The country around Faenza is not to be surpassed in richness and fertility: it was praised by Pliny, Varro, and Columella, and is still the object of admiration to every agricultural traveller.

[Rly. to Marradi for Florence (Rte. 109).]

On leaving Faenza the Rly. crosses the Lamone, and afterwards the Montone (Aries or Vernex). The latter stream unites with the Ronco (*Bedesia*) 2 m. S. of Ravenna, and thence flows E. into the Adriatic.

40 m. **FORLÌ** (17,000), a handsomely built and prosperous city, in a pleasant and fertile plain.

It is built on the site of the *Forum Livii*, founded by Livius Salinator after the defeat of Asdrubal on the banks of the Metaurus. During the middle ages it was a place of some importance as a free city, but at length fell into the hands of the Malatesta and the Ordelaffi princes. The latter, so well known in the 14th and 15th cents., became extinct in the person of Luigi Ordelaffi, who died in exile at Venice in 1504, after having in vain offered to sell the principality to that republic. Forlì became a fief of the Church almost immediately after that event, in 1504, under Julius II. The Ordelaffi are mentioned by Dante under the figure of the green lion borne on their coat of arms, in a passage containing an allusion to the defeat of the French army at Forlì by Guido da Montefeltro. (*Inf.* xxvii.)

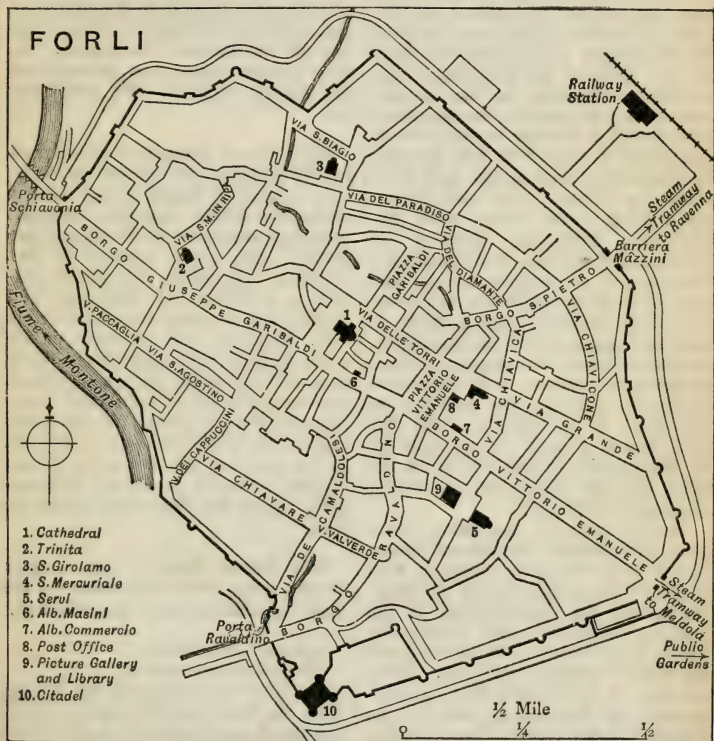
Cornelius Gallus, the poet, Flavio Biondo, the historian, and Morgagni, the anatomist, were natives of this town. To the last-named there is a Statue in the Courtyard of the *Ginnasio*.

Soon after leaving the Stat. we turn l. at the city walls, and enter the town by the *Barriera Mazzini*. Nearly $\frac{1}{2}$ m. further is the spacious *Piazza Vittorio Emanuele*, on the E. side of which stands the Church of *S. Mercuriale*, in the form of a basilica, dedicated to SS. Thomas the Apostle and Mercurialis, first bishop of Forlì. Over the entrance is a curious marble group of the Three Kings, erroneously attributed to *Sansovino*. The 4th chapel l. contains a fine Almighty by *Innocenzo da Imola*, in a glory of cherubs; below, SS. Mercurialis, *Barbagiano*, the Virgin, and Stephen: under it is a good *Predella*; in the

lunette the Resurrection. 5th rt. Virgin and Child, with SS. Thomas and Catharine, by *Palmezzano*, in a charming landscape. 3rd rt. *Morolini*, Crucifixion, with S. Giov. Gualberti presenting his brother, a knight in armour, and S. Mary Magd. In the Sacristy, Visitation by *Turi*. Carved and inlaid Stalls. The *Campanile*, a

fine quadrangular brick tower with a spire, remarkable for its architecture and height, was erected in 1180.

The Cathedral of Santa Croce is celebrated for the chapel of the Madonna del Fuoco, forming the 1. transept, the cupola of which was painted by *Carlo Cignani* (1628-1719). He



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is buried in this chapel. At the altar on the l. in the same transept is St. Anthony of Padua, by *Cagnacci*; in the S. transept, a good Sebastian by *Rondinelli*; in the Baptistery, to the rt. of the Chancel, a sculptured marble Font. In the Treasury are two silver gilt Reliquaries, carved and enamelled in the 14th cent. by German artists.

They are only exposed on All Saints Day, and two other Feasts. The cathedral has been rebuilt.

The Church of the Trinità has on the first pier l. a monument to a member of the Manzoni family, with a relief by *Canova*. To the rt. of the door is a Holy Water basin of red

Egyptian breccia, formed out of a Pagan altar.

S. Girolamo contains in the 3rd chapel rt. a very fine *Conception, by *Guido*. The first chapel rt. is painted in *fresco, the lunette by *Melozzo*, the lower part by *Palmezzano*. The subject is the legend of St. James; in the upper portion are introduced the portraits of Girolamo Riario and Catarina Sforza, dressed as pilgrims, and those of the painters in the composition beneath. Opposite is the recumbent *effigy of Barbara Astorgi Manfredi (1466), a wicked woman, who is yet styled "ottima" in her epitaph. On the vault, Evangelists and Prophets, by *Melozzo*. The 3rd chapel has a Virgin and Child, with SS. Catharine, Dominic, Anthony of Padua, and Sebastian, by *Palmezzano*; the donatorii are supposed to be portraits of G. Riario and Catarina Sforza, with their two sons: the predella of the Last Supper, with beautiful figures of saints between its compartments, is by the same painter: the Virgin and Child in a glory of cherubs on the roof is by *Melozzo*. In the 2nd chapel l. is a Crucifixion, by *F. Menzocchi*. In the 2nd rt. is the tomb of the celebrated anatomist *Morgagni* (1682-1771).

The Church of the **Servi** has a good Renaissance monument immediately to the rt. of the entrance, with a relief of the Adoration of the Shepherds, and the Resurrection in the lunette. It was erected during his life by *Luffo Numai*, for himself and his wife, Catarina Paulucci. Over the altar of the Sacristy is an Annunciation, by *Palmezzano*, and in the Chapter-house a fresco, wrongly given to *Giotto*.

Opposite is the **Pinacoteca**, established in the *Collegio*, or *Ginnasio Comunale*, formerly a convent of missionaries. Many of the paintings have been presented by noble families of the town, others procured by exchange, and the rest from suppressed Convents or desecrated Churches. It is the only place in which the native school of art can be properly studied

and appreciated. In a Corridor on the ground-floor is a beautiful Tomb on five columns, with slabs of *rosso brecciato*, and reliefs of the Virgin and Child and four Dominicans. On the stairs, Tomb of 1458, and two good doorways. Library of 60,000 vols. Numerous engravings, including a few by *Marc Antonio*, and some frescoes by *Agresti* from the cathedral, and by *Menzocchi* from the banqueting-hall in the Palazzo Municipale. In the Cabinets, coins, glass, pottery, and pre-historic remains. We now enter the

SALA DEGLI ARAZZI, so called from two Crucifixions in Flemish tapestry. Over a table of veined Greek marble at the end of the room are two small paintings attributed to *Giotto*, and two others, with more reason, to *Fra Angelico*. On the rt. is a cabinet containing portfolios of drawings and sketches by *Canova*; they belonged to Cav. Missirini, the secretary of the great sculptor, and were presented by him to the museum of his native town. On the walls are sketches and drawings by *Carlo Cignani*, for his paintings in the Cathedral and elsewhere. In the centre of this cabinet is a bust of Pino Ordellaffi, attributed to *Donatello*. From the *Sala degli Arazzi* we enter

The **GREAT HALL**, a room nearly 40 yds. long, where are preserved the most valuable works of the collection.

Agresti: Crucifixion.

Albani: St. Sebastian.

Carulli: Coronation of the Virgin, with SS. Benedict, Mercurialis, Giov. Gualberti, and Bernardo degli Uberti (1512).

Cignani: His own Portrait.—St. Gregory the Great.—S. Rosa.—St. Valerian.—S. Mercurialis.—Sketch for "La Notte di San Giuseppe."

Cotignola: The Almighty, with five *Angels; below, King Louis, St. John Evan., the Virgin, and SS. Jerome, Bonaventura, and Mary Magd.

Damiano di Zotto: St. Sebastian.—St. Roch.

Francia: *Nativity.

Gennari: Virgin and Child, with SS. Dominic and Catharine.

Giorgione: *Male Portrait.

Guercino: *St. John Baptist—taken to Paris by the French.—*Annunciation, original in composition.

Lorenzo di Credi: Portrait of Catarina Sforza.

Melozzo da Forlì: *St. Anthony the Abbot, between SS. John Bapt. and Sebastian. In the lunette, the Almighty.

Melozzo (School of): Virgin and Child, with SS. Mercurialis and Valerian.

Menzocchi: St. Paul dictating to two bishops; above, God the Father.

Moroloni: Annunciation. — Virgin and Child, with SS. Bartholomew and Anthony of Padua.

Palmezzano: *His own Portrait at the age of 80.—Annunciation.—Holy Family, in his early manner.—*Christ bearing the Cross.—*Last Supper, very curiously treated.—Flight into Egypt.—Presentation in the Temple.

Rondinelli: *Virgin and Child.

Tintoretto: *Portrait.

Vandyck: Portrait of Nessoli.

Vanni: St. Catharine of Siena.

The **Citadel**, near the *Porta Raval-dino*, on the S. side of the town, was founded by Cardinal Albornoz in 1359, and enlarged by the Ordelaffi and the Riari (1472–1481); it is now used as a prison.

The ruined *Ramparts* recall many historical associations of the middle ages. In the 15th cent. the sovereignty of Forlì and Rimini was vested in Girolamo Riario, nephew of Sixtus IV. He was one of the chief actors in the conspiracy of the Pazzi, and had married Catharine Sforza, natural daughter of Gian Galeazzo, an alliance by which he secured the powerful protection of the Dukes of Milan. His enemies did not venture to attack openly a prince so protected; but at the instigation, it is said, of Lorenzo de' Medici, the captain of his guard and two of his own officers stabbed him while at dinner in his palace of Forlì. The conspirators threw the body out of the window, and the populace dragged it round the walls.

The insurgents, having seized his wife and children, and thrown them into prison, proceeded to demand the keys of the citadel; but the commander refused to surrender unless ordered to do so by Catharine herself. The conspirators accordingly allowed her to enter the gates, retaining her children as hostages for her return; but she had no sooner entered within the walls, than she gave orders to fire on the besiegers. When they threatened to resent this by inflicting summary vengeance on her children, she mounted the ramparts and exclaimed, "If you kill them, I have a son at Imola; I am pregnant of another, who will grow up to avenge such an execrable act." The populace, intimidated by her courage, did not execute their threat, and the house of Sforza shortly afterwards avenged the indignities she had suffered. In 1499 Catharine again defended Forlì against the combined forces of France and the Church under Cæsar Borgia and Ives d'Allegre; but after an heroic struggle, in which she is described as contesting every inch of ground, retreating before her assailants from tower to tower, she was captured and sent a prisoner to Rome. Machiavelli, although the counsellor of the alliance with Borgia, celebrates the "magnanimous resolution" of this remarkable woman. The citadel, consisting of four low round towers, with a central square castle or *keep*, is the only portion of the old defences in tolerable preservation.

Steam Tramway N.N.E. to (18 m.) *Ravenna*, and S.E. to (8 m.) *Meldola*. Just outside the walls, at the point where the latter line quits the town, is a small Public Garden.

The Rly. to Rimini crosses the Ronco (*Uti* and *Bedesis*) 3 m. after leaving Forlì, beyond which is

45 m. **Forlìmpopoli** (2324), the ancient Forum Popilii. It was ruined by Grimoaldus, king of the Lombards, in 700. 4 m. S. is *Bertinoro* (1550), an episcopal town, picturesquely situated on a hill, whose slopes are famous for their vines. It was one of the ancient fiefs of the Malatesta family, by whom it was surrendered to the Church. Under Alexander VI. it became the property of Cæsar Borgia. It now contains a large educational establish-

ment. The view from Bertinoro, over the valley of the Po, extending to the Alps, is very fine. At the village of *Polenta*, 4 m. farther S., originated the Novella family, better known in history as that of Polenta, lords of Ravenna in the 13th cent., and protectors of Dante in his exile.

The river Savio (*Sapis*) is crossed under the walls of Cesena by a fine bridge constructed of Istrian limestone by Clement VIII.

45 m. **CESENA** (9000), still retaining the name of the last town of Cisalpine Gaul on the Æmilian Way, is prettily situated in an agreeable and fertile country, on the slopes of a hill overlooking the plain watered by the Savio. Cesena is one of the earliest episcopal sees in Italy; the first bishop was St. Philemon, A.D. 92. In the turbulent pontificate of Gregory XI. the town was ferociously pillaged by the cruel Cardinal Robert of Geneva, whom the Pope sent into Italy from Avignon with a company of foreign adventurers. He entered Cesena, February 1, 1377, and ordered all the inhabitants to be massacred. Sismondi says that he was heard to call out during the fearful scene, "I will have more blood! Kill all! Blood! blood!"

The **Cathedral**, which is entirely of brick on the outside, has a good round 14th-cent. W. doorway. The nave is a reduced copy of the Duomo at Florence, and has some admirable sculptures. 3rd chapel rt., St. Leonard, School of *Donatello*. 4th, the risen *Christ between SS. John Bapt. and John Evan., with the governor of the city dressed as a monk and the donor kneeling, in high relief, by *Donatello*. Angels, putti, and arabesques on the arch and pilasters. 5th, coloured statue of St. Anthony the Hermit. 6th, SS. Christopher and Eustace—all School of *Donatello*. In the Chapel of the Sacrament at the end of the rt. aisle, St. Philip Neri adoring the Virgin and Child, School of *Guercino*.

From the Cathedral the Contrada Dandini leads W. to the Piazzetta

Edoardo Fabbri, in which on the rt. is the *Caffè Forte*, a handsome building, formerly the Town Hall. Over the portico is a bronze sitting Statue of Pius VI. Further N. is the **Pinacoteca**, attached to the Liceo, or Grammar School. It contains the following pictures:—*Antonio Aleotti*, Virgin and Child, with SS. Michael and Anthony the Hermit. *Guercino*, St. Francis receiving the Stigmata. *Sassoferrato*, Virgin Mary. *Francia*, *Presentation. *Garofalo*, Woman taken in Adultery. *Innocenzo da Imola*, Head of St. Gregory and portrait head of an ecclesiastic. School of *Mantegna*, Head of the Virgin. *Unknown*, Christ as a Boy, seated on a pedestal, with SS. Thomas Aquinas, Paul, Stephen, Andrew, Tobias, and the Archangel. *Salvator Rosa*, Landscape. *Lod. Caracci*, Head of a blind Boy. *Spanish School*, Girl reading. *Guido Reni*, Head of the Angel Gabriel. *Unknown* (15th cent.), single figures of SS. Roch, Sebastian, and Christopher.

The ***Library**, shown by the Custode of the Picture Gallery, was founded by Domenico Malatesta Novella, brother of Sigismund, lord of Rimini in 1552: it contains 50,000 vols., and 400 MSS. Many of the latter were executed by order of Malatesta himself, when that illustrious warrior returned to Cesena severely wounded. They were bequeathed by him to the Franciscan friars, with an annuity of 200 golden ducats for its maintenance. The oldest and most curious are the Etymologies of S. Isidore, of the 7th or 8th cent. It was in this library that Paulus Manutius shut himself up to collect materials for his editions.

The Library has two beautifully sculptured doorways, and a Hall with columns and ancient desks, like pews, to which are chained the MSS. On the doors are elephants, the badge of the Malatesta family. Here also are four suits of armour, used at local tournaments (last time in 1838), and a small collection of coins and medals. In front of the building is a marble Statue of MAURIZIO BUFALINI, physician (1787).

A street running S. from the Piazzetta leads to the *Piazza Vittorio Emanuele*, in which is the Town Hall, and opposite to it the Hotel *Leone d'Oro*. Further on is the imposing *Castello*, of excellent brick work, with walls running up the hill. Its upper part serves as a Prison.

About a mile S.E., on a commanding hill, is the handsome Church of *S.M. del Monte*, by *Bramante*, where many Roman urns and other relics have been found. Pius VII., a native of Cesena, took the vows as a Benedictine monk in the adjoining monastery, and was long known there as the Padre *Chiaramonte*.

The Church consists of a wide nave with six recesses on either side. 18 steps lead up to the choir, which is lighted by a dome, and has stalls carved with single figures in good perspective. Beneath is a semi-crypt. At the end of the rt. aisle is a good painting of the Virgin and Child, with SS. Joseph, Benedict, Mary Magd., and Jerome. *Beautiful view towards the sea.

Horse-path S.S.W. into Tuscany, following the valley of the Savio to *S. Pietro in Bagno*, from which it crosses the central chain of the Apennines, into the upper valley of the Casentino at (45 m.) *Bibbiena*.

A few miles S. of Cesena are the sulphur-mines, which in a great measure supply the sulphuric acid works of Bologna, and the sulphur refinery at Rimini. The sulphur is beautifully crystallized, and is imbedded in the tertiary marine marls.

The Rly., on leaving Cesena, crosses the little river *Pisciatello*, supposed by many to be the Rubicon, and farther on the *Rigossa*; between Cesena and Savignano, by the roadside, stands a column on which is inscribed a *Senatus-Consultum*, denouncing as sacrilegious any one who should presume to cross the Rubicon with a legion, army, or cohort. It was considered authentic by Montesquieu, but no doubt is now entertained that it is apocryphal. Beyond it the carriage-road crosses the *Fiumicino*, by the bridge of Savignano—a remarkable Roman work,

N. Italy.

built of travertine, little noticed by travellers. The small stream which flows under it has also been considered the true representative of the Rubicon, the line of separation between ancient Italy and Cisalpine Gaul. It unites with the *Rigossa* and *Pisciatello*, and falls into the Adriatic about 6 m. lower down. Dr. Cramer, following Cluverius, thought that these united streams, which are here known as the *Fiumicino*, must be identified with the Rubicon; the strongest argument in favour of which is the distance of 12 m. given in the *Peutingerian Table*; but we shall presently arrive at one which has much more claim than either of them to be identified with that celebrated stream.

61 m. *Savignano* (2393) has been considered to mark the site of *Compi-tum Viæ Emiliæ*; but many antiquaries place that ancient station at *Longiano*, a village a few miles farther inland, where ruins with several relics have been found. The town was fortified by Innocent VI. in 1361. [Good road S.E. to (20 m.) *San Marino*, which has long been a conspicuous object on the rt.]

Before arriving at

63 m. *Sant' Arcangelo*, birthplace of Clement XIV., the high road crosses, by a Roman bridge, the *Uso*, a considerable stream, which is called to this day *Il Rubicone*. It flows directly into the Adriatic, after a course of about 25 m. from its source between Monte Tiffi and Sarsina, rising about midway between the Savio and the Marecchia, and running parallel to the latter river for several miles. At its mouth it is a copious stream, and its course leads to the conclusion that it is more likely to have formed a boundary than any of the others. The peasantry, who can have no interest in upholding the theories of antiquaries, to this day give it the name of *Il Rubicone*, and the decision was in favour of this stream in a lawsuit declared at Rome in 1756, in

which the question was involved. The several streams between Cesena and Rimini which have been considered to be the Rubicon are the *Pisciatello*, rising near Monte Farnetto; the *Rigossa*, near Roncofreddo; the *Fiumicino*, or river of Savignano, near Sogliano; all uniting into a single channel before entering the sea, where it is crossed by the high road from Ravenna to Rimini; and the *Uso*. The Rly. now runs due E. to

70 m. Rimini (Rte. 97).

ROUTE 103.

VERONA TO MODENA, BY MANTUA AND SUZZARA.

Miles.	Stations.	Routes.
	Verona Porta Vescovo	
2	Verona Porta Nuova	
7	Dossobuono . . .	84
12	Villafranca	
18	Roverbella	
23	Sant' Antonio	
26	Mantua	57
29	Borgoforte	
38	Suzzara	104
43	Gonzaga Reggiolo	
55	Carpi	105
64	Modena . . .	101, 106

Verona is described in Rte. 73.

At the (2 m.) *Porta Nuova* Stat. the Rly. turns S.W. through a fertile plain, but presents little of interest. The country on the rt. of the line is celebrated as the scene of some of the most bloody actions between the Piedmontese and Austrians in 1848.

7 m. *Dossobuono* Junct., where the Rly. to Rovigo turns off S.E. 5 m. W. lies *Somma Campagna*, from which Charles Albert blockaded Radetsky in Verona.

12 m. *Villafranca* (7400). Here the negotiations between the Emperors of France and Austria for the convention which put an end to the war, 11th

July, 1859, were conducted. The fine old *Castle* was founded in 1199 by the Veronese; but the present embattled brick building is of the 14th cent. 5 m. W. is *Custozza*, where, after a most sanguinary and protracted contest, the Piedmontese were worsted on the 25th of July, 1848, and obliged to re-cross the *Mincio*. In 1866 there was another fierce struggle here between the Austrians and Italians, commemorated by a monument in the form of an obelisk, which is visible from the Rly.

[5 m. W. of *Custozza* are *Valeggio* (2000) and *Borghetto*, on opposite banks of the *Mincio*. The Scaligerian *Castle* of *Valeggio*, on the E. bank, has a lofty keep. This is an important military position, as affording an easy passage of the *Mincio*. Here the French crossed in August, 1796, after the battle of *Castiglione*; the Piedmontese in 1848—the Austrians on both occasions retreating to Verona; and again the French in pursuit of the Austrians, after their defeat at *Solferino* on the 24th June, 1859. *Valeggio* is the centre of a rich silk district. The fortified bridge or causeway between it and *Borghetto* was built in 1393 by *Gian Galeazzo Visconti*, who has in this fabric exhibited his passion for architectural magnificence. His engineers found a Roman substructure, upon which they erected this causeway, at each end of which was a lofty gate-tower, and in the centre the bridge over the *Mincio*: the latter has long been broken down. The causeway is 602 yds. long, battlemented on either side like the bridge at Verona, and defended by lofty turrets.]

18 m. *Roverbella* (3400) is at some distance on the rt. of the Stat.

23 m. *S. Antonio*. This was the old station of Mantua before the Rly. was continued, and pedestrians will do well to alight here and walk into the city, in order to appreciate the strength of this fortress and the peculiarities of its situation.

Further on, the Tramway joins the Rly. on the l., and the train passes the CITADEL OF MANTUA, where the Tyrolese patriot, *Andreas Hofer*, after his betrayal to the French, was shot by order of Napoleon in 1810. A small marble monument has been erected to him by the Austrian soldiers. The body was removed in 1823 to Innsbruck.

The Rly. now crosses the lagoon, skirting on the l. the Argine Mulino, a curious Bridge connecting the Citadel with the Town.

26 m. Mantua Junct. (Rte. 57).

The Rly. now runs S. through an uninteresting country, crossing the Po at

33 m. Borgoforte, where is a Castle erected in 1211.

38 m. Suzzara Junct. (Rly. S.W. to Parma.)

55 m. CARPI (6000), on a branch of the Secchia.

At the N. end of the large oblong Piazza stands the Cathedral, built by *Baldassare Peruzzi* in 1520. At the end of the l. aisle is a figure of Christ holding the Cross, by *Begarelli*, and Statues of Faith and Charity, by *Prospero Clementi*. The slabs of white marble and cipollino, on the Pulpit, with Evangelistic symbols, and a curious sleeping figure, belong to the

Chiesa Sagra, or Old Cathedral, an 11th-cent. Lombard building, of which a fragment only remains. Within is the sarcophagus of *Manfredo Pio*, one of the Lords of Carpi, with elaborate sculptures by *Sibilio Guarnieri* (1352). The Castle, which stands between this little Church and the Piazza, is a very picturesque mass of brickwork.

On leaving Carpi, the Rly. continues S., crosses the Secchia, and falls into the main line between Milan and Bologna shortly before reaching

64 m. Modena (Rte. 101).

ROUTE 104.

SUZZARA TO PARMA, BY GUASTALLA.

Miles.	Stations.	Routes.
	Suzzara . . .	103
4	Luzzara	
8	Guastalla . . .	105
10	Gualtieri	
16	Brescello	
22	Sorbolo	
28	Parma .	57, 101, 124

The Rly. runs S.W. to Luzzara, on the rt. bank of the broad Po. The river is skirted to

Guastalla (3000), at the confluence of the Crostolo with the Po, capital of the Duchy of Gonzaga, which fell to Parma in 1746, on the extinction of the male line. In the Piazza is a bronze equestrian Statue of *Ferdinando Gonzaga* (1559), by *Leone Leoni*. (Rly. S. to Reggio.)

The course of the river is now followed W. at some little distance from its banks, to

Brescello, on the Po. Here the line turns again S.W., and crosses the Enza to

Parma (Rte. 101).

ROUTE 105.

REGGIO TO GUASTALLA.

Miles.	Stations.	Routes.
	Reggio . . .	101
5	Bagnolo	
11	Correggio	
17	Carpi . . .	103
12	Novellara	
18	Guastalla . . .	104

A narrow-gauge line, starting from a platform close to the main Stat. at Reggio. It runs N. to Bagnolo, where a line branches off E. to Carpi, passing Correggio, once the capital of a small principality, and the birthplace

in 1494 of *Antonio Allegri* (1534), the celebrated Painter. A Statue in his honour by *Vela* (1880) adorns the Piazza. The main line continues N. to *Novellara*, where it turns N.W. to *Guastalla*.

ROUTE 106.

SASSUOLO TO MIRANDOLA, BY MODENA
AND CAVEZZO.

Miles.	Stations.	Routes.
	Sassuolo	
5	Casinalbo	
11	Modena . .	101, 103
17	Bastiglia	
27	Cavezzo	
	4 San Felice	. 111
	13 Finale	
30	Mirandola	

Sassuolo, a small town near the rt. bank of the *Secchia*, has a Villa which belonged formerly to the dukes of *Modena*. Rly. in construction N.W. to

7 m. *Ventoso* (Rte. 101). Our line runs N.E. to

Modena Junct. (Rte. 101), and continues N.N.E. to

Cavezzo Junct., whence a Rly strikes E. to *Finale*, crossing the unfinished Rly. between *Verona* and *Bologna* at *San Felice*. N. of *Cavezzo* lies

Mirandola, a picturesque old Town, formerly capital of the duchy of *Pico*. The Cathedral, Church of the *Gesù*, and Ducal Palace are worth a visit.

ROUTE 107.

BOLOGNA TO FLORENCE, BY PISTOIA.

Miles.	Stations.	Routes.
	Bologna	
	95, 98, 101, 102, 111	
6	Casalecchio	
12	Sasso	
17	Marzabotto	
25	Vergato	
30	Riola	
37	Porretta	
46	Pracchia	
55	Piteccio	
61	Pistoia (Cent. It. 3)	
71	Prato	
77	Sesto Fiorentino	
82	Firenze	

Bologna is described in Rte. 95. The Rly. runs W., crosses the *Reno*, and then, turning S., follows its l. bank. The scenery is striking, and the engineering of the line wonderful, especially on the descent to *Pistoia*. Views generally on the l.

6 m. **Casalecchio**. Here we cross the Steam Tramway which connects *Bologna* with (20 m.) *Vignola*, on the *Panaro*.

Casalecchio was the scene of a battle in which *Giovanni Bentivoglio* was defeated by the army of *Gian Galeazzo*, on June 26, 1402. The allied army of *Florence* and *Bologna*, under *Bentivoglio* and *Bernardo de Serres*, had encamped at *Casalecchio*, contrary to the judgment of the latter general, who was anxious to have retired within the walls of the city. While they were waiting for reinforcements from *Florence*, the *Milanese*, under *Alberigo da Barbiano*, gave battle. The *Bolognese* troops, weary of the tyranny of *Bentivoglio*, refused to fight; *Bernardo de Serres* was taken prisoner; the inhabitants, encouraged by the faithless promises made by *Gian Galeazzo* that he would restore their republic, opened the gates to the *Milanese*, and two days afterwards *Bentivoglio* was murdered by order of *Barbiano*. In 1511, *Casalecchio* was the scene of the victory gained by the *Sieur de Chaumont*, general of *Louis XII.*,

over the troops of Julius II., commanded by F. M. della Rovere, Duke of Urbino. It was fought on the 21st May, and was called "the day of the ass-drivers," because the French knights returned driving asses laden with their booty.

The Rly. skirts the base of the low hills that border the valley of the Reno on the W., and in the narrow defile of Il Sasso (at the foot of a cliff overhanging the torrent), cuts through some good super-positions of the *molasse* or sands of the pliocene formation on the blue sub-Apennine marls.

12 m. Sasso, where the Setta flows into the Reno from S.S.E. An underground Aqueduct of Roman times, recently restored, carries water from this point to Bologna. The Rly. follows the crooked valley of the Reno torrent, the bed of which is in summer nearly dry. The mountains on each side rise to a height of 3000 or 4000 ft., and are covered with scrubby bush. The lower parts are scantily clothed with chestnut-trees. There are some deep cuttings and a short tunnel before reaching

17 m. Marzobotto. At the large Villa Aria is a Museum of Etruscan antiquities discovered in an ancient necropolis at *Misano*, towards the river. (Permission from Conte Pompeo Aria, Via S. Stefano, Bologna.) Four tunnels, some remarkably good specimens of bridges over the lateral torrents, and numerous embankments lead to

25 m. Vergato, where we cross the rapid and sometimes dangerous torrent of the Vergatello. The appearance of the country changes: the valley of the Reno widens; the hills on either side becoming rounded and less precipitous. Tertiary marls and sandstones give way to calcareous rocks of the cretaceous or eocenic period.

30 m. Riola, at the end of a tunnel 1580 yards long. On the other side of the Reno rise the rugged peaks of *Monte Ovolo* and *Monte Vigese*; by a terrific landslip from the latter the

village of *Vigo* was overwhelmed in 1851. Continuing along the l. bank of the river, the restored castle of *Savignano* is a picturesque object, in the angle formed by the junction of the Reno and Limentra on the l. Crossing the Reno and penetrating a spur of hills by the tunnel of *Casale*, $1\frac{1}{2}$ m. long, the Rly. enters a picturesque amphitheatre surrounded by verdant hills, on the summit of which are seen, to the rt., ruins of mediæval towers. The Sella torrent, and afterwards the Reno, are crossed before arriving at

37 m. Porretta (fair buffet), a village of 3000 inhab., celebrated for its mineral waters and baths, which are much frequented in the summer months (1130 ft.).

The waters, 89° to 101° Fahr., issue from a sandstone rock of the cretaceous period; they contain a variable portion of sulphuretted hydrogen and carbonic acid gases, and in some localities so large a quantity of carburetted hydrogen as to make its collection profitable for lighting purposes. This application of natural gas was first made by an ingenious shoemaker, named Spiga; since which a part of the village has been lighted with it. Besides these gases, the waters contain muriate, bromate, and carbonate of soda, and a peculiar pseudo-organic matter. They are used both in the form of baths and internally, and are considered to be efficacious in chronic glandular obstructions, in rheumatism, paralysis, and nervous affections generally.

Monte Cardo, which rises behind the village, emits carburetted hydrogen from fissures in the sandstone, which ignite on the approach of a light, as in the case of the emanations of *Pietramala* and *Barigazzo*. (Rte. 108.)

Leaving Porretta, the Rly. passes through a short tunnel. The mineral spring of *Porretta Vecchia* (89° Fahr.) is situated in this defile, and is principally resorted to by drinkers. The valley then expands; woods of oak clothe the sides of the hills, the line ascending more rapidly. The

Reno is crossed by the *Ponte della Venturina*. Beyond this is a narrow gorge of 10 m., in the course of which are passed thirteen short tunnels, the river being repeatedly crossed. The longest is the *Galleria del Balone*. The train then emerges into an amphitheatre of hills, in which is situated

46 m. **Pracchia** (2025 ft.), on the highest point of the line. During the journey from Bologna the Rly. has passed through 23 tunnels, having a total length of 6 m., and crossed the Reno 19 times.

[Carriage in $1\frac{1}{2}$ hr. to **Gavinana** (2500 ft.), a mountain village in a pleasant situation, with chestnut woods and fine air. $\frac{1}{2}$ hr. further is **San Marcello** (2100 ft.), $\frac{1}{2}$ m. beyond which is the *Villa Margherita*, a favourite Pension in Summer. 7 m. from Pracchia is **Cutigliano** (2200 ft.), on a projecting ledge which rises above the valley of the Lima. 3 hrs. further, in a splendid position on the summit of the ridge which divides Tuscany from Modena, is **Abetone** (4500 ft.), also called *Boscungo*, much frequented during the summer months by English visitors who have spent the winter in Florence or Rome.]

The train now penetrates the central ridge of the Apennines by a Tunnel nearly $1\frac{3}{4}$ m. in length ($4\frac{3}{4}$ min.). After passing a third tunnel the viaduct of Piteccio is seen some 1200 ft. below. To reach this, the Rly. makes a circuit of 10 miles round the mountain, descending rapidly. On the S. slope of the line are 18 tunnels, two of them over $\frac{1}{2}$ m. in length. On coming out of the sixth there is a fine view on the l. over the plains of Tuscany. The line continues to descend, sweeping round the mountain, and passing through a tunnel of 1162 yds. to

55 m. **Piteccio**. The village is seen below in the valley of the Ombrone, and the Rly. is carried over one of the finest works of engineering on the line—a **Viaduct**, of 18 arches in 3 ranges, high above the church tower of the village. Two other lofty via-

ducts across ravines are passed. The tower on the hill to the rt. is modern, and built on the supposed site of the defeat of Catiline (B.C. 60). The Rly. now reaches the plain of the *Ombrone*, skirts on the l. the beautiful grounds of the *Villa Puccini*, and soon passes under the mediæval walls of the city to reach

61 m. **Pistoia Junct.** (Buffet), for which, and for the remainder of the Rly. to

82 m. **Florence**, see *Handbook for Central Italy*.

ROUTE 108.

BOLOGNA TO FLORENCE, BY PIETRAMALA AND THE PASS OF LA FUTA—CARRIAGE-ROAD.

This road across the central chain of the Apennines may be driven in about 18 hrs., but is now seldom used by travellers. The scenery is often picturesque, but there are long reaches of bare uninteresting country, and the ascents are steep.

Leaving Bologna, the road soon enters the valley of the Savena, which it crosses, rising very gradually along the rt. bank of the river, through a fertile district, and passing by the villages of Rastignano and Musiano to

12 m. **Pianoro**, situated close to the Savena. The road now quits the river, and the ascent of the Apennines may be said to commence. Additional horses are required, with oxen for the very steep ascents. There are several fine points of view over the plains of Bologna and the valley of the Po.

24 m. **Lojano**. From this elevated spot is seen a long chain of distant Alps, the vast plain of the Po and the cities of Mantua, Verona, Padua, and Bologna.

32 m. **Filigare** (2640 ft.). 3 m. farther is **Pietramala**. About $1\frac{1}{2}$ m. E. of Pie-

tramala is an interesting phenomenon, called "i Fuochi." It occurs in a very limited space at the base of Monte di Fo, and consists of emanations of inflammable gas. When ignited, the flames rise about a foot from the ground, and should be witnessed by night: they burn most brightly, and rise to a greater elevation in rainy or stormy weather. Round the orifices from which the gas issues, a carbonaceous deposit like soot is formed, as occurs in an ordinary gas-burner. Volta explained the phenomenon as being due to emanations of carburetted hydrogen (coal-gas) from the subjacent arenaceous rock, which contains vegetable remains. Similar phenomena are met with in other parts of the Apennines,—at Barigazzo, Porretta, &c. At Acqua Buja, 1 m. W. of Pietramala, a similar emanation of inflammable gas, passing through water, only becomes ignited on the approach of a light to the bubbles as they reach the surface.

The road now skirts the base of Monte Beni (4080 ft.) and the Sasso di Castro (4135 ft.). The geologist will find much to interest him here. The mountains are formed of serpentine, which has broken through the subjacent cretaceous rocks.

40 m. **Covigliajo**, at the foot of Monte Beni. A further ascent brings us to the

44 m. **Pass of La Futa** (2987 ft.). From this pass, which in winter is at times impassable from snow, a rapid but well-managed descent leads to

51 m. **Monte Carelli**. The road now runs on the summit of a spur of the Apennines, before descending into the valley of the Sieve, celebrated in the history of the middle ages and in Italian poetry under the name of Val di Mugello. Hence a road on the rt. leads to (8 m.) *Barberino*, and thence to Prato and Pistoia.

55 m. **Le Maschere**, commanding a remarkable view. "It overlooks the brow of a mountain which, although

covered with trees, is almost perpendicular; while on the plain far below lies the beautiful vale of Arno, bounded by a circle of magnificent hills, sometimes rising in acclivities, sometimes in polished knolls or bold promontories, cultivated to the very summit with the vine and olive, interspersed with fruit and forest trees, and thickly studded with villas, convents, and churches, presenting an aspect of extraordinary animation and beauty. Turning from the contemplation of this rich, lively, and cultivated landscape, to the bold country spread abroad among the Apennines behind, you behold a prospect finely contrasting Nature in all its most polished splendour with the wild and majestic grandeur of mountain scenery."—*John Bell*. The handsome villa here belongs to Count Gerini of Florence; it is reached by a fine avenue of trees from *Le Maschere*.

58 m. **Cafaggiolo**, on the rt. bank of the Sieve. A short distance beyond it the old road from Bologna to Florence, through Firenzuola and Scarperia, falls into our route. About 4 m. further we pass the village of *Vaglia*, on the Carza torrent, whose l. bank the road follows to Fontebuona. On an eminence on the l., surrounded by cypress plantations, is seen the Servite convent of **Monte Senario**, which forms so remarkable an object in the landscape N. of Florence. The large mediæval castle or Villa of Cafaggiolo, formerly a favourite residence of the Medici family, and often inhabited by Cosimo Pater Patriæ, has passed by purchase into the hands of Prince Borghese of Rome.

65 m. **Fontebuona**. The ascent beyond is very steep. A short distance on the l. is **Pratolino**, once a favourite seat of the Grand Dukes of Tuscany, situated on the southern slopes of a hill, embosomed in fine trees. The villa, designed by *Buontalenti*, for Francesco de' Medici, son of Cosimo I., to receive Bianca Capello, has long been demolished. Besides the grottoes, fountains and

labyrinths of Pratolino, there is a colossal monster, called the Statue of the Apennines, 60 ft. in height. The rapid descent hence to Florence, along an excellent road, is one of the most interesting drives in Europe. Every eminence is studded with villas; the country, rich in vineyards and olive-groves, seems literally "a land of oil and wine"; cultivation appears in its highest perfection; the Etruscan fortress of Fiesole, with its Arx now occupied by the Franciscan Convent, rises magnificently over the opposite bank of the Mugnone; and Florence, with its domes, campaniles, and battlemented towers, bursts upon the view. This approach recalls the remark of Ariosto, that if all the villas which are scattered as if the soil produced them over the hills of the Val d'Arno were collected within one wall, two Romes could not vie with Florence (*Rime*, cap. xvi.).

72 m. FLORENCE is entered by the Porta San Gallo. (See *Handbook for Central Italy*.)

ROUTE 109.

FAENZA TO FLORENCE, BY MARRADI AND BORGO SAN LORENZO.—RAIL AND CARRIAGE ROAD.

Miles.	Stations.	Routes.
	Faenza . . .	102
9	Brisighella	
12	Fognano	
23	Marradi	
	Borgo San Lorenzo	
3	S. Piero a Sieve	
7	Vaglia	
12	Montorsoli	
22	Florence	

On quitting Faenza the Rly. turns S. from the main line, and runs at some distance from the l. bank of the Lamone to **Brisighella**, a picturesque village overlooking the plain. Thence to

Fognano, an inconsiderable village on the l. bank of the river. The views of the Apennines, covered with woods of chestnut-trees, are very pleasing. The Lamone, here nearly dry during the summer months, is an impetuous and dangerous torrent in the rainy season. Following its l. bank, and afterwards crossing and re-crossing the stream, we reach

Marradi (2200), one of those strange Italian villages only met with out of the high roads. Here the Rly. ends. Dil. onward. The valley becomes very narrow; the precipices on each side merely allowing room for the river and the road.

1 m. beyond Marradi, at *La Biforca*, the Lamone receives the *Compigno* torrent on the l.; the road continues along the Lamone for 5 or 6 m., until it reaches *Crespino*, formerly the seat of a Vallombrosian monastery. Not far from it is the picturesque cascade of *Valbura*. From *Casaglia* commences the ascent of the central chain, which is crossed at

10 m. **Casa di Alpe**, or *Casaglia* (2980 ft.). The road now descends rapidly along the Razotta torrent to Puliciano on the Elsa, and from thence to

20 m. **Borgo San Lorenzo** (3500), situated on a fertile plain near the l. bank of the river, the principal town in the upper part of the valley of the Sieve, generally called the Mugello. Its Church, dedicated to San Lorenzo, is an edifice of the 13th cent., as appears from an inscription bearing the date 1263: the campanile is nearly a cent. later.

Rly. onward, passing **San Piero**, a large village near the confluence of the Carza and Sieve. At **Montorsoli** the Rly. turns E., approaching the N. slopes of *Monte Senario*. It then follows the course of the Mugnone through a deep glen, having on the l. the hill on which the Etruscan arx of the ancient Fesulæ stood, and Monte Rinaldi, well known amongst Tuscan architects for its

quarries of building stone, on the rt. Emerging from this ravine, we pass on the l. the Ponte della Badia, so called from the neighbouring convent, founded by Cosimo dei Medici, and reach

Florence Junct. (See *Handbook for Central Italy*.)

ROUTE 110.

FLORENCE TO FORLÌ, BY DICOMANO AND THE PASS OF S. BENEDETTO.—CARBIAGE-ROAD.

A pleasant drive of two days, sleeping at San Benedetto.

Leaving Florence, we follow the Rly. and the rt. bank of the Arno as far as

12 m. **Pontassieve Stat.** (see *Handbook for Central Italy*, Rte. 7). Here our road strikes off N.E., leaving on the rt. the road to Vallombrosa, and ascends the valley of the Sieve to

22 m. **Dicomano**, an old town, prettily situated at the junction of the Sieve and Dicomano torrents. The road now follows the river of *San Godenzo*, and the ascent becomes steep.

30 m. **San Godenzo**, situated at the southern base of the central chain, among wooded scenery. The admirably constructed road now ascends to the

34 m. **Summit of the Pass.** The descent is gradual, and well-managed; and the road shortly attains the banks of the Montone, which it follows to

38 m. **San Benedetto.** Still descending the l. bank we reach

44 m. **Portico**, an old fortified town, with a ruined castle, which once commanded the road from Romagna. There are some emanations of in-

flammable gas, similar to those at Pietramala, near the hamlet of *Querciolo* on the l. of the road.

50 m. **Rocca San Casciano** (1600), on the rt. bank of the Montone; the most important town of Tuscan Romagna. S.E. runs a road across the pass of *Le Forche to Galeata* and (15 m.) *Santa Sofia*, in the upper valley of the Ronco. Our road continues along the Montone, between Monte Grosso on the rt. and *Monte Torcello* on the l. After 5 m., a good road strikes l. across the pass of Monte Trebbio to *Modigliana*, a very ancient town of 3000 inhab., probably the *Castrum Mutilum* of Livy.

56 m. **Dovadola**, with a ruined castle. (Near this commence the Miocene deposits, which are seen forming precipices of almost horizontal strata behind the village; they rest on the Eocene limestones and marls forming the centre of the chain, and are succeeded by the Pliocene or sub-Apennine marls and sands which extend to the valley of the Po.)

60 m. **Castra Caro**—the ancient *Salsubium*—celebrated for its mineral waters, which issue from the Miocene beds, and contain iodine. They have proved efficacious in glandular and scrofulous affections. *Castro Caro* has a picturesque mediæval Castle, on a mass of marine breccia or *Panchino*, which rises precipitously above the town.

65 m. **Terra del Sole**, formerly the frontier station of Tuscany, a walled town on the l. bank of the *Montone*.

67 m. **Rovero**, beyond which *Bertinoro*, picturesquely perched on one of the last spurs of the Apennines, is seen at some distance on the rt. The Montone is crossed just outside the gates of

70 m. **Forlì** (Rte. 102).

ROUTE 111.

BOLOGNA TO SAN FELICE SUL PANARO.

Miles.	Stations.	Routes.
	Bologna	
	95, 98, 101, 102, 107	
12	S. Giovanni in Persiceto	
19	Crevalcore	
27	S. Felice sul Panaro	106

This important Rly., which is being continued in a straight line to Verona, ends for the present at **San Felice**, a Stat. on the Rly. between *Modena* and *Finale*. It will cross the Po at *Ostiglia* (Tramway W. to *Mantua*), intersect Rte. 57 at *Nogara*, and fall into the Rly. between *Rovigo* and *Verona* (Rte. 84) at *Vigasio*.

ROUTE 112.

FORLÌ TO RAVENNA.

Steam Tramway 5 times a day in about $1\frac{1}{2}$ hr., leaving *Forlì* by the *Barriera Mazzini*. The line runs N.E. nearly as far as (5 m.) *Sisa*, and then turns N., following the l. bank of the Ronco, which is confined within its channel by high banks. Numerous farm-houses are thickly scattered over the fertile but uninteresting country. At (13 m.) *Ghibullo* the direction becomes N.N.E. On the rt. bank of the Ronco, at (18 m.) *Ponte Cella*, stands the COLUMN of GASTON DE FOIX (Rte. 97). A mile further we cross the canal which unites the waters of the Montone and Ronco, and the city is entered by the *Porta Sisi*.

20 m. RAVENNA (Rte. 97).

ROUTE 113.

PARMA TO SPEZIA, BY PONTREMOLI—
RAIL AND CARRIAGE-ROAD.

Miles.	Stations.	Routes.
	Parma	57, 101, 104
8	Collecchio	
15	Fornovo	
23	Solignano	
28	Berceto	
	Pontremoli	
4	Filattiera	
7	Villafranca	
11	Licciana Terrarossa	
13	Aulla	
18	S. Stefano di Magra	
21	Vezzano	
26	Spezia	123

Scenery dull until reaching the summit of the Apennines. The old road was much frequented in the middle ages by persons going to Rome from countries beyond the Alps; hence the names then given to it of *Strada Francesca* and *Romea*. Anciently, a branch of the *Via Clodia* appears to have traversed this pass.

The Rly., on leaving **Parma** (Rte. 101), runs S.W. to

Collecchio, a village pleasantly situated near the commencement of the hilly country, with a good Gothic church and baptistery. Hence along the hills which bound the valley of the Taro, gradually approaching that river, to

Fornovo (Forum Novanorum), at the foot of the Apennines, on the rt. bank of the Taro, at its junction with the *Ceno*, a considerable stream flowing from the W. There are many vestiges of Roman antiquities in the walls of the principal church and some of the adjoining houses. The church is rather a good Lombard structure; on the front are some curious reliefs, particularly one representing the Seven Mortal Sins. There was a battle fought here in 1495 between

Charles VIII. of France, on his return from Naples, and the Italian confederates under Francesco Gonzaga, Marquis of Mantua, when the latter were defeated with great loss, although numbering more than fourfold the victorious army. The Rly. now begins to ascend over a spur of the Apennines separating the Taro and Bagnanza valleys, winds round *Monte Prinzerà*, and passing several villages, reaches

Berceto, a picturesque ancient town in the midst of the mountains. The church is Gothic; the piazza, fountain, and the whole scene around, are singular. Here the Rly. for the present comes to an end, and the traveller goes forward by diligence or carriage. The road ascends the Bagnanza torrent to the wild and desolate *Cisa Pass* (3420 ft.), by which it is supposed that Hannibal penetrated into Etruria, after having defeated Sempronius on the Trebbia. We here enter the province of *Upper Lunigiana* (Rte. 123). The road descends rapidly by (10 m.) *Monte Lungo* to (15 m.) *Mignenza* on the Magra, the rt. bank of which it follows to (20 m.) *Pontremoli*, where the Rly. journey is resumed.

Pontremoli (3400), derives its name probably from a shaky bridge over the Magra (*Pons tremulus*). Here the traveller finds himself amongst a new race, and many buildings have a distinct character. Situated in a triangle formed by the junction of the Magra and Verde torrents, Pontremoli consists of an upper and lower town, the former surrounded by massive and picturesque fortifications. As the key to one of the most frequented passes of the chain between Tuscany and Lombardy, it has repeatedly changed masters. Some of the old towers were raised in 1322 by *Castuccio*, the lord of Lucca; others by the Genoese, when they held possession of the Lunigiana. Pontremoli also belonged for a time to Milan, as the armorial bearings of the Sforza princes show. The lower town has a more

modern aspect; the *Duomo*, unfinished, was begun in 1620. The *Annunziata* in the S. suburb was built in 1471; within stands a small octagonal temple of white marble and good workmanship.

The Rly. descends the l. bank of the Magra, passing several ruined castles, to

Filattiera, with an old Castle of the Malaspina family, the feudal lords of the Lunigiana. At *Villafranca* the Bagnone torrent flows in from the N.

Terrarossa stands near the junction of the *Coviglia* and *Tavarone* torrents with the Magra, both of which are crossed on leaving the Stat. The town of *Licciana* lies 5 m. N.E. The country is very beautiful between this and

Aulla. [Carriage-road S.E. to

5 m. *Ceserena*, where a road branches off on the l. to *Fivizzano*; hence by *S. Terenzo* and *Tendola* to

10 m. *Fosdinovo* (1850), finely situated on a projecting part of the Apennines, with views over the Mediterranean and the Gulf of Spezia; myrtles grow wild in abundance between *Fosdinovo* and the plain to the S. There is a good road of about 5 m. from *Fosdinovo* to *Portone*, which lies 3 m. on the high road from *Sarzana* to *Lucca*.

From *Fosdinovo* a considerable ascent leads to (13 m.) *Monte Girone*, whence the road descends to (16 m.) *Castelpoggio*. From this place the road is good and very picturesque as far as (20 m.) *Carrara* (see *Handbook for Central Italy*.)]

After leaving *Aulla* the Auletta torrent is crossed, and the Rly. turns S.W. to

S. Stefano di Magra. [Carriage-road S.E. to (6 m.) *Sarzana*.] The Rly. continues to *Vezzano*, where it joins the main line between *Pisa* and *Spezia* (Rte. 123).

PART VI.

THE RIVIERA.

LIST OF ROUTES.

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ROUTES.

ROUTE 121.

NICE TO GENOA, BY SEA.

Fraissinet and Co. run steamers once a week in about 9 hrs. (95 m.). They are chiefly for cargo, but have tolerable accommodation for passengers. The voyage is very agreeable in fine weather.

The boats usually hug the land, off which the wind blows during the winter season, passing close to the Cape of Villefranche with its light-house, and crossing the Bay of Beaulieu, during which the views of Eza, Roccabruna, and Monaco are very fine. The Cape of San Martino is then passed, and beyond it Mentone, separated from Ventimiglia by a low sandy beach and escarped cliff, beyond which, on the hills, are seen several picturesquely situated villages. **Mortola** is the first village beyond the Italian frontier, in the midst of an olive grove; **Bordighera** may be recognised by its plantations of palm-trees. A high cape beyond shuts in San Remo, the principal hotels of which are seen along the beach; the

whole country behind forming a vast amphitheatre covered with olive-groves, and these higher up capped with vines. The mediæval town of San Remo is on the hill-side, the modern one on the shore at its base. Some way beyond we round the Capo Verde, with its Church; then the hamlet of *Torre delle Armi*, with a square tower and the wide valley of *Taggia*. Beyond is the fishing village of S. Lorenzo, from which the Rly. skirts the shore to **Porto Maurizio**, on a high promontory, forming a very picturesque headland. Its little port, where the steamers sometimes stop, as well as the neighbouring one of Oneglia, are protected from S.E. winds and seas by artificial piers.

Beyond Oneglia we pass close under the headland which separates the valleys of Oneglia and Diano, in which are the villages of *Diano Marina* on the shore, *Diano Castello* on a hill to the l. inland, and *Cervo*, with a large Renaissance Church. On the E. is the *Capo delle Mele*, surmounted by a lighthouse, the only one between Villafranca and Genoa. The towns of *Laigueglia* and *Alassio*, the island of

Gallinaria, and *Albenga*—easily recognised by its red towers—*Loano*, and *Finale*, are successively passed before coming abreast of the *Capo di Noli*. Beyond are *Noli*, *Spotorno*, the island of *Bergeggi*, *Vado*, and *Savona*.

Beyond *Savona* numerous villages are passed, the coast becoming more thickly inhabited; the principal towns being *Albissola*, *Varazze*, *Cogoleto*, and *Arenzano*, all thriving maritime localities, before reaching *Voltri*. Beyond it the steamer passes before *Pegli* and its beautiful valley, *Cornigliano*, and *San Pier d'Arena*, before rounding the lighthouse point, from which the view of the city of *Genoa* is magnificent.

One of the greatest drawbacks to this voyage is the confusion on landing. The tariff for boats, including a moderate quantity of luggage, is 1 fr. The custom-house officers are civil; 1 fr. will be ample remuneration for the porters who carry luggage to the Stat. or hotels. Persons proceeding to *Spezia* and *Leghorn* on the day of arrival may have their luggage transferred to the steamers for these ports, which will avoid all trouble and expense of landing, and perhaps custom-house visits.

ROUTE 122.

NICE TO GENOA, BY MENTONE, SAN REMO, AND SAVONA.—RIVIERA DI PONENTE.

Miles.	Stations.	Routes.
	Nice	
15	Mentone	
22	Ventimiglia	
25	Bordighera	
29	Ospedaletti	
32	San Remo	
37	Taggia	
39	S. Stefano	
41	S. Lorenzo	
46	Porto Maurizio	
48	Oneglia	
51	Diano Marina	
53	Cervo	
56	Andora	
58	Laigueglia	

Miles.	Stations.	Routes.
60	Alassio	
64	Albenga	
68	Ceriale	
69	Borghetto S. Spirito	
70	Loano	
71	Pietraligure	
73	Borgio Verezzi	
75	Finalmarina	
80	Noli	
82	Spotorno	
84	Bergeggi	
86	Vado	
90	Savona	6
93	Albissola	
95	Celle	
99	Varazze	
103	Cogoleto	
106	Arenzano	
110	Voltri	
111	Prà	
112	Pegli	
113	Sestri Ponente	
114	Cornigliano	
115	Sampierdarena	
117	Genoa	11

N.B. For a detailed description of this Route as far as the French frontier, including *Nice*, *Monaco*, *Turbia*, and *Mentone*, see *Handbook for France*, Part II.

The great majority of travellers naturally make use of the Rly. along the coast, although, from its low level and the numerous tunnels, they thus lose much of the delightful scenery. It is hardly worth while to drive the whole of the way from Nice to Genoa; but between Nice and Mentone, and between San Remo and Savona, the views from the carriage-road are magnificent. From Nice to Mentone there are two roads; one over the mountains by *Turbia*, having splendid scenery all the way; the other by the sea, through *Villefranche* and *Monte Carlo*, commanding exquisite views from a lower level. From San Remo to Alassio is a drive of 5 hrs., halting at *Porto Maurizio* and *Oneglia*. From Alassio to Savona, about 7 hrs., stopping at *Albenga* and *Finalmarina*. Good light landaus with two horses can be hired at Nice or San Remo for 50 frs. a day, and 5 frs. to the coachman.

Nice (67,000) is fully described in the *Handbook for France*.

Persons having only a few hours to spare should at least visit the Public Garden and the Promenade des Anglais. They should also ascend to the *Château*, standing between the town and the port. A winding carriage-road leads to the top, whence there is an admirable view of the mountains and sea-coast as far as the promontory of Antibes. Nice is deserted by strangers, and most of the hotels are closed, from the middle of April to middle of October.

On leaving Nice, the Rly. traverses a long tunnel under the limestone hill of Montboron, emerging on the beautiful bay of Villefranche, and after passing through a low isthmus at the base of the cliffs, runs along the seashore to

9 m. **Monaco** (2500). The Rly. Stat. is at *Condamine*, in a depression between the town on the rock and the notorious gambling establishment of Monaco, which has a station of its own at

10 m. **Monte Carlo**. Lift from the Stat. to the garden-terrace in front of the Casino (25 c.). Concerts daily at 2.30 and 8. The line now runs through a lovely district, with vines, olive and carouba-trees, leaving the green Cape of S. Martino on the rt. before reaching

15 m. **Mentone** (11,200), lining the margin of a wide bay, which is divided into two parts by the steep and dirty Old Town (130 ft.). 2 m. further, at the Pont St. Louis, the carriage-road crosses the frontier. Near the bridge on the Italian side, and a little below the road, are some caverns, in which have been found the remains of extinct quadrupeds, flint implements, and in one, old human skeletons. The carriage-road makes a long ascent over the promontory. At Mortola it passes through a fort on the edge of the cliff. The fort above the town, with the approaches on the W., forms a frontier defence on the Italian side.

The Rly. proceeds through tunnels

and cuttings, and crosses the Roja, which descends from the Col di Tenda (Rte. 9) before reaching

22 m. **Ventimiglia** (Buffet). Both the *Italian* and the *French Custom Houses* are at the Station, and here luggage is examined in either direction. There is a stoppage of about an hour; money can be exchanged at the Station, and travellers go forward by another train. The Rly. time is also changed, Paris time giving way to Roman time; the latter being 41 min. in advance of the former; that is to say, 3 o'clock Paris time is 3 h. 41 min. Roman.

Ventimiglia (6500) is the ancient Albium Intermelium, and the capital of the Intermelii, a Ligurian tribe. The Roman town stood on the low ground now occupied by the delta of the Nervia. From its position on the brow of a hill commanding the road along the sea-coast, Ventimiglia has always been an important military position, and its possession was much contested in the middle ages by the Genoese, the Counts of Provence, and the Dukes of Savoy. Before the French Revolution it formed the frontier town of Piedmont. It boasts of having had St. Barnabas for its first bishop.

The *Cathedral* is an old basilica with a modernised nave and good choir; the principal entrance is a good specimen of the Gothic peculiar to the Riviera. In the Romanesque Church of *St. Michael*, having a good crypt, are two Roman mile-stones found here, one bearing the number DXC., and inscriptions of the reigns of Augustus and Antoninus Pius.

On the rt., about a mile beyond the Stat., are some ruins of a Roman Theatre.

A sandy flat is now traversed, and the Rly. crosses the Nervia by an elegant stone bridge, approached by an elevated causeway. [2 m. up the Valley of the Nervia is **Campo Rosso**, with two early churches and some 15th-cent. frescoes. 3 m. further is

the castle of **Dolce Acqua**, a fine feudal relic of the Doria family. On a height, $1\frac{1}{2}$ hr. N.E., is perched the village of *Perinaldo*, the birthplace (1635) of the great astronomer Cassini. 2 m. N. of Dolce Acqua is **Isola Buona** (1200), with paper mills and cold sulphurous springs. 4 m. further is **Pigna**, with a good stained-glass window and some 15th-cent. frescoes. Above it is a sulphurous spring (80° Fahr.), with Baths.] A flat sandy plain, formed by the detritus of the neighbouring sandstone (tertiary) hills which extend from Ventimiglia, is followed nearly as far as

25 m. **Bordighera** (2800), a favourite winter resort for invalids. Its aspect is S.S.W., which gives it more evening sun in winter than San Remo, and it is well sheltered from the N. and E. There are numerous charming excursions in the neighbourhood. Here the date-palm is extensively cultivated, not in single specimens, but in large groves; and these trees, said to have been introduced by a community of Dominican friars, centuries ago, give an oriental aspect to the country around. Some of them are bound up or swathed at their summits, in order to prevent their leaves becoming green, as they are required for the Church ceremonies of Palm Sunday. The inhabitants of Bordighera possess the privilege of furnishing them for this purpose to the Chapter of St. Peter's. This exclusive right is said to have been accorded by Sixtus V. to reward the ingenious suggestion of a sailor from this place, during the erection of the great obelisk of the Vatican, who, seeing all efforts unavailing to raise the column when it had reached a certain height, called out to wet the cables (in spite of the prohibition against speaking enforced by a penalty), by which the desired effect, well known to all seafaring people, was instantly procured, of shortening and tightening them. The best Palm-groves lie opposite the E. side of Capo S. Ampeglio. 1 m. further E. is the Chapel of the *Madonna della Ruota*, with an Annun-

ciation in alabaster. $\frac{1}{4}$ m. beyond is a sulphurous spring (70° Fahr.).

29 m. **Ospedaletti**. 1 hr. N.N.E. on a steep hill stands **La Colla**, with a Library of 6000 vols., and a small PICTURE GALLERY, bequeathed by *Padre Rambaldi* (1803-1865).—Portrait of Card. Leopoldo dei Medici, and a Boy's Head, both by *Sustermans*. Virgin and Child, by *Lorenzo di Credi*. Holy Family, by *Fra Bartolommeo*. The remaining pictures with great names appear to be copies.

32 m. **San Remo** (16,000), a flourishing, and thoroughly Italian town, the chief place of the province, is picturesquely situated on a declivity descending to the sea-shore, covered by a thick wood of olive-trees. The streets which climb the hill, at right angles to the sea, are narrow, tortuous and steep, arched over and crossed by buttresses of masonry, and extremely picturesque. In the neighbourhood there are numerous carriage-roads, which afford pleasant drives. An aqueduct brings fresh water in iron pipes from the springs at Badalucco. The principal Church is very ancient, and in the ordinary Gothic style of the country. Near San Siro is a *Hospital* for Lepers. The *Villa Zirio*, above the Corso di Levante, E. of the town, was the residence of the Crown Prince Frederic from Nov. 3, 1887, to Mar. 10, 1888. There are two English Churches, and a Presbyterian Church, in stone and terra-cotta.

4 m. E. is the Church of the *Madonna della Guardia* on *Capo Verde*. *Magnificent panoramic view.

7 m. N. is **Ceriana**, which has a very Eastern look. (Carriage there and back, 14 or 20 fr.) 2 hrs. N.N.W. is the village of **S. Romolo** (1700 ft.), at the foot of *Monte Bignone* (4300 ft.), which may be ascended thence on foot or on donkeys in 3 hrs. A very pleasant walk may be taken W. along the shore to (3 m.) **Capo Nero**.

San Remo is much frequented as a winter residence. An absence of the cutting winds which occur sometimes at Nice, and a freer circulation of air

than at Mentone, give it certain advantages over both. The climate is softer than at the former place, and more bracing than at the latter.

The Rly. and high-road continue along the beach through *Arma*, with an old square castle at the entrance of the village.

27 m. **Taggia** (5000), the residence of *Giov. Ruffini* (Dr. Antonio). The village lies 3 m. up the valley. $\frac{1}{2}$ hr. E. is *Castellare*.

39 m. **S. Stefano**, a fishing-village lying along the beach, on which a heavy surf usually breaks.

41 m. **San Lorenzo**, beyond which is a tunnel through the lowest part of the promontory, on which stands

46 m. **Porto Maurizio** (8000), one of the most characteristic towns of the Riviera, standing on a high promontory projecting boldly into the sea, and overlooking its little tranquil port, generally crowded with the picturesque coasting-vessels of the Mediterranean. The *Church*, a handsome building, with a portico of Corinthian columns in two rows, was erected at the sole cost of the late Marchese Brignole Sale of Genoa, the owner of a large estate here. The neighbourhood produces much oil.

48 m. **Oneglia** (Buffet). The town (8000) was bombarded and burnt by the French under Admiral Truguet in 1792. Andrea Doria, the great Genoese admiral, was born here in 1468. In the autumn the fronts of the houses are often seen hung with the inflated pig-skins in which the wine is kept. A wire *Suspension Bridge*, with piers of white marble, crosses the Impero torrent at the entrance to the town. (Toll for carriages 2½ frs.) Oneglia, together with Porto Maurizio and Diano, suffered severely from the earthquake of 1883. A road runs N. to (45 m.) *Ceva* (Rte. 6).

A long tunnel leads to

51 m. **Diano Marina**, upon the

shore. *Diano Calderina* and *Diano Castello* stand upon hills to the l.

53 m. **Cervo**, on a hill overlooking the road, with a large Renaissance church.

56 m. **Andora**. After crossing the *Merula*, on the l. is the haunted *Castle of Andora*, a ruin. Here, it is said, a Papal Nuncio was murdered, and the curse pronounced in consequence has depopulated the adjoining territory. Beyond this the promontory of Mele is passed by a long tunnel.

58 m. **Laigueglia**, where Gallinara, a pudding-shaped island, and Capo di Noli come into view.

60 m. **Alassio** (5000), a place of some commercial activity, and a favourite winter resort. Several English gentlemen have built villas here, some of which are surrounded by beautiful gardens. In summer Alassio is a favourite bathing-place with the Italians, the shore having two miles of fine hard sand. There is an English Church open for service in the winter. Fine view from the *Madonna della Guardia*.

Alassio is said to derive its name from Alassia, a daughter of the Emperor Otho the Great, who fled to the forests in this part of the Riviera with her betrothed Aleramo.

After a short tunnel under the Capo di Santa Croce, the island of *Gallinara* is passed about $\frac{1}{2}$ m. from the shore. Its name is said by Varro and Columella to have arisen from its containing a particular species of domestic fowls; which so multiplied as to overrun the island.

[Here opens out the beautiful and fertile valley of *Albenga*. It is watered by the river *Centa*, one of the few streams of the Riviera which are perennial. 4 m. N.N.W. is *Lusignano*, for some time the residence of Madame de Genlis. The vines are often allowed to hang in festoons from the trees—a practice which improves the

landscape at the expense of the liquor. The female peasantry arrange their hair with much taste, usually adding small bunches of wild flowers.

2 m. further is *San Fedele*, with a ruined feudal castle, and 2 m. beyond it *Villanuova*, a very curious but deserted old town, surrounded by mediæval fortifications. From hence, passing over a marshy plain, frequently overflowed by torrents, we reach

5 m. **Garlenda**. In the Church is the Martyrdom of St. Erasmus, by *Poussin*, well painted, though the subject is disgusting. The Virgin and Child, between St. Benedict and St. Maur, by *Domenichino*, is painted with great delicacy and sweetness. It was proposed to sell it for 20,000 fr., and to purchase an organ, and otherwise embellish the Church, but the peasantry rose *en masse* and prevented the completion of the bargain. From Garlenda to Albenga direct, 8 m.]

64 m. **ALBENGA** (4200), chief town of the district. Both within and without, the aspect of this ancient metropolis of a Republic which was of sufficient importance to be courted as an ally by Carthage is very striking. Three lofty brick towers, besides smaller structures of the same nature, frown over its narrow streets in all the sternness of the feudal ages. Of these, the loftiest is the *Torre del Marchese Malaspina*, in front of which, at the basement, are three lions couchant. The second is the *Torre dei Guelfi*. The third is annexed to the Casa del Comune. These towers derive much of their effect from their bold machicolations and battlements. They have the aspect of castles of romance; and here Madame de Genlis has localised her story of the Duchess of Cerifalco, immured nine long years in a dungeon by her barbarous husband.

The **Cathedral** is an ancient Gothic building: over the doorways are some reliefs, exhibiting knots and imagery
N. Italy.

of a Runic character. The interior is modernised. The **Baptistery** is an octangular building of the 9th or 10th cent., supported within by Corinthian pillars. It contains early Christian mosaics, with a curious recessed monument enclosing a sarcophagus.

Albenga is one of the unhealthy spots of the Riviera. The frequent inundations of the Centa rendered the ground about it marshy; and the insalubrity was increased by numerous flax-steeping grounds. These, however, are now confined to the vicinity of the sea, at some distance from the town.

Albenga was occupied by the French in 1794, and became the centre of their military operations; and in 1796 Napoleon made it his headquarters. In 1797 it formed a part of the Ligurian republic, an incorporation which terminated its independent political existence; for, although previously subjected to the supremacy of Genoa, Albenga had continued to be governed by its own magistrates and laws.

A Bath and other Roman antiquities have been discovered in and about Albenga; and the *Ponte Lungo*, $\frac{1}{2}$ m. E. on the road to Genoa, is of Roman construction, at least in the piers. It was built by the Emperor Honorius.

The Rly. regains the shore and skirts it to

69 m. **Borghetto Santo Spirito**. 2 m. inland lies *Toirano*. The cave of Sta. Lucia in the adjoining hill is filled with stalactites, and beautiful of its kind; one of its recesses is fitted up as a chapel.

70 m. **Loano** (3800), the principal fief of Luigi Fieschi, so celebrated for his unsuccessful conspiracy. Loano was the scene of the first victory of the French Republicans in Italy, 24th Nov., 1795, when Scherer and Massena defeated the Austrians with great loss.

71 m. **Pietraligure** (1000). The Rly. pierces the Headland of *Capra zoppa* (lame goat) by a tunnel.

73 m. **Borgio Verezzi**. The village is on the hill to the l., and above it are four little villages and a church, all close together, but quite distinct.

75 m. **Finalmarina** (2000), the capital of a marquisate, which anciently belonged to the family of Del Caretto. Towards the end of the 15th cent. the town, passing to the kings of Spain, was strongly fortified, and the ruins of their numerous forts are still seen upon the heights. The Genoese, after a series of contests, acquired the marquisate by purchase in 1713, from the Emperor Charles VI. The principal Church of *St. John Baptist*, richly decorated in gold and colours, was designed by *Bernini*. 10 min. inland is **Finale Borgo** (3800), whose Church of *S. Biagio*, in part ancient, contains a curious marble pulpit and a monument to Cardinal del Caretto. On the heights above is the *Castello Gavone*, a picturesque ruin with a fine view. One of the towers is fronted with stone cut in facettes. E. of the Marina is **Finale Pia**, with an old Lombard Church tower.

The Rly. now passes through several tunnels, the last of which pierces the *Capo di Noli*.

80 m. **Noli** (1000), picturesque from its brick towers, and wall mounting a hill to the Castle above the town. Like Albenga, it was a republic, and preserved its own government under the Genoese, until both were devoured by their Gallic invaders. The 11th-cent. Church is near the Stat.

82 m. **Spotorno**, from which is seen towards the E., near the shore, the rocky little *Isola di Bergeggi*, now uninhabited, with some ruins of an abbey and a castle.

84 m. **Bergeggi**. At the foot of the cliff is a stalactitic cavern. A tunnel pierces the *Capo di Vado*, on the top of which is a fort. Beyond it is gained a very fine view of the bay, with Savona and Genoa.

86 m. **Vado**, on the site of the ancient

Vada Sabatia, some ruins of which were discovered near the parish Church.

90 m. **SAVONA** Junct. (Buffet), a flourishing city (20,000), the third on the Riviera, Genoa being the first, and Nice the second. The town has been modernized by the construction of handsome arcaded streets, lined with huge blocks of houses. Large quantities of pottery are made here. At Savona, Mago the Carthaginian deposited his spoils after the capture of Genoa. The acropolis of the Ligurian city stood on the *Rupe San Giorgio*, now occupied by a Fort. The once ample port is small and shallow, having been spoiled by the Genoese in 1528. They blocked it up by sinking hulks filled with stones, and the deposit of sand and silt did the rest. Here is considerable ship-building activity, vessels of 1000 tons being frequently seen in construction.

The **Cathedral** was built in 1604, an older and more curious structure having been demolished to make way for the fortifications. This former cathedral had been enriched by Pope Julius II. (Giulio della Rovere), who, born at Albissola close by, was bishop of this see at the time of his election to the Papal dignity. Some of the ornaments of the present cathedral are his gifts, having been saved from the demolished structure; as, for example, the admirably *inlaid and carved stalls of the Choir. The fresco of the Madonna della Colonna, by *Robertelli*, is so called because it was painted on a pillar in the ancient Duomo, from which it was ingeniously detached, and placed in its present situation. In the 1st chapel rt. is an Assumption, with the Nativity, and SS. Catharine, Peter, and Francis, by *Lodovico Brea*. On the frame are the canting arms of the house of Rovere—an oak-tree, surmounted by the cardinal's hat. It was the gift of Pope Julius; and as almost every picture in Italy has its story, it is said with respect to this, that Julius, who, when Pope, threatened Michel

Angelo with a halter, or something as bad, because he did not paint fast enough, employed seven painters upon this work, in order to get it soon out of hand. Several of the altars on this side have handsome marbles. In the transepts are modern paintings of merit. There is a curious painted and gilt relief of the Assumption in the N. transept, brought from the old Duomo. In the 4th chapel l. are some fine intarsia panels. The Font is scooped out of an elaborately carved square capital. Close by is a rich Byzantine Crucifix. Beside the cathedral stands the Sistine Chapel, founded by Sixtus IV., uncle of Julius II., as a place of sepulture for the Rovere family. His father was but a poor fisherman, though of noble descent. In the N. porch of the Cathedral there is an Inscription in his honour (1477).

In the church of **S. Domenico** is an Adoration attributed to *Albert Dürer*, and a Nativity, by *Antonio Semini* (1st Chapel l.). In the cloister is a bust to the memory of *Chiabrera*, one of the best Italian poets of the 17th cent., beneath which is an inscription written by Pope Urban VIII. *Chiabrera* was born here, and the place is full of reminiscences of him. Wordsworth translated some of his pieces. His villa is near the Church of *San Giacomo*, in which he was buried. The house in which he was born has the motto chosen by himself: *Nihil ex omni parte beatum*. A handsome Theatre was erected to his memory in 1853.

At the **OSPEDALE** is a small **Pinacoteca**.—*Ant. Semini* (1500), Nativity with St. Francis and a Bishop. *Giov. Mazzone* (1400), Nativity with S. Bernardino; Annunciation with Saints. *Giottoesque*, Virgin and Child on wood. *Donatello*, relief of Virgin and Child.

In the **Madonna di Castello** is a good painting by *Foppa*, and in **S. Giovanni** (Scuola dei Poveri) a Nativity by *Brizio*, a Carmelite friar.

One of the towers of the port is decorated by a colossal statue of the

Virgin, beneath which, in large characters, is engraved the following inscription:—

In mare irato, in subita procella
Invoco te, nostra benigna stella.

It is part of a popular hymn sung by the sailors and fishermen on this coast.

No. 56 in the *Via Pia* is the house in which Pius VII. was a prisoner. It bears a Latin couplet with the date 1809.

Parallel with the Port runs the *Via Guarda Superiore*, with several interesting staircases and doorways.

The Poet Wordsworth wrote of the neighbourhood: "There is not a single bay along this beautiful coast that might not raise in a traveller a wish to take up his abode there; each as it succeeds seems more inviting than the other; but the desolated convent on the cliff in the bay of Savona struck my fancy most."

Rly. W. to *San Giuseppe di Cairo* (Rte. 6), for Turin or Alessandria, passing (4 m.) **Santuario**, so-called from the Pilgrimage Church of the *Madonna della Misericordia*, well worth a visit for its singular and picturesque situation. The Church is built on the spot where a miraculous appearance of the Madonna is said to have taken place in 1536; and, though of such recent origin, the devotion of the Riviera so increased its treasures, that they were thought only second to those of Loreto. The greater part of these disappeared under the French; but the Sanctuary has been replenished, particularly by a crown of silver studded with gems, placed on the head of the image by Pope Pius VII. He was kept a prisoner at Savona by Napoleon I., and his desk broken open to steal from it the ring of St. Peter. Marino and Chiabrera in poetry, and Bernardo Castello in painting, exercised their talents in honour of this sanctuary. The Church is lined with marble, and filled with faded paintings of *Castello*, containing nearly the whole life, legendary as well as scriptural, of the Virgin. The Presentation of the Virgin is by *Do-*

menichino; the alto-relievo of St. Elisabeth and the Virgin, by *Bernini*.

Leaving Savona, the Rly. runs inland through tunnels, coming out at **Albissola**. The town is at the opening of a pleasant valley, and stretches along the shore. *Albissola Superiore*, 1 m. inland, contains a palace of the Della Rovere family, not the building in which Pope Julius was born, though he was a native of the town. In the Church of the Madonna della Concordia are some good paintings by *Fiasella* and *Ansaldo*.

Along this part of the Riviera may be seen villas, sometimes high above the road, sometimes on its level, with their gardens gay with bowers, terraces, trellis walks, and the brightest profusion of trees and shrubs and flowers. These gardens are generally in the old-fashioned, regular style, and are mostly entered by a lofty gate, once surmounted by armorial bearings.

95 m. **Celle**. In the Church of *St. Michael* is a picture of the Archangel, by *Pierino del Vaga*, painted by him in fulfilment of a vow made during a storm.

99 m. **Varazze**, a town of importance, stretching along the coast for more than a mile. Here are built a large proportion of the mercantile marine of Genoa, the slips for which along the beach form a busy scene.

Here was born in 1230 Jacopo da Voragine, author or compiler of the *Golden Legend*, a collection of monkish legends of saints, miracles, and adventures of the Devil, which was most popular in the 13th, 14th, and 15th centuries. It has the fame of being the chief book which transformed Loyola from a soldier to a religious enthusiast. In 1292 its author became Archbishop of Genoa, where he excelled in charity and benevolence. In the hills above Varazze is the singular monastery of the *Deserto*, founded by a noble lady of the Balbo-Pallavicini family. She was exceedingly beautiful, and is said to be represented as the Madonna,

though in the Genoese dress of the 16th cent., in an altar-piece by *Fiasella*.

103 m. **Cogoleto** (1000). Before entering this town is an extensive foundry of shot and shells. Cogoleto is by tradition the birthplace of Columbus in 1435; and his House, with an inscription on it, may still be seen in the *Via Cristoforo Colombo*, No. 22. On the other hand, the house of his father Domenico can be proved by title-deeds to have been situated in the suburbs of Genoa, and he himself states that he was born at Genoa—an expression which, however, was quite compatible with his being born within the territory. The family can be traced in Savona, Oneglia, and all about the neighbourhood; and the fact of his being a Ligurian is unquestionable.

The Rly. passes along shore and by three tunnels to

105 m. **Arenzano** (5000), a pleasing village, beautifully situated on the shore, with picturesque, well-timbered hills all around.

110 m. **Voltri** (12,000), an industrious town at the mouth of the *Ceruso*, celebrated for its manufacture of Paper and Sweetmeats. Anciently the Genoese supplied most parts of Europe with paper, and a considerable quantity is still exported to S. America. The Voltri paper is said to have the property of resisting the worm better than any other—a quality supposed to be derived from the sulphur in the water with which it is made. In the valley of the *Leira* are sulphurous springs, which rush out very copiously near the chapel of the *Madonna dell' Acqua Santa*. A bath-house has been erected here. The waters are considered efficacious in cutaneous diseases, and are much frequented by the Genoese during the summer. The beautiful villa of the Marchese Brignole has some fragments of sculpture attributed to *Giov. Pisano*.

111 m. **Prà**. Here Genoa may be said to commence. There is scarcely any break in the line of villas, houses, and manufactories with chimneys.

112 m. **Pegli** (8000). Steam Tramway to Genoa.

The Church of *Mont' Oliveto*, on a hill above, has a Descent from the Cross, by *Francesco Succhi* of Pavia (1527). The **Villa Doria** was built by *Canzio* for *Adamo Centurione*, one of the richest merchants of Genoa, in the time of Charles V. When the emperor was preparing for his expedition, his treasurer borrowed 200,000 crowns from *Centurione*, who immediately paid over the amount in ready money, and then forthwith sent a receipt in full to Charles V., who cast it into the flames. A similar story is told of the Fuggers of Augsburg.

The ***Villa Pallavicini** belongs to the *Marchese Durazzo*. The grounds—entered from a house near the Stat.—deserve a visit, though they are of recent origin, and rather cockney in style. They have been laid out on the side of a hill, at an enormous expense. There are winding walks many miles in extent, emerging from shady groves at points commanding fine views over the Gulf of Genoa, from *Capo di Noli* to *Capo Porto Fino*. Temples and kiosks, artificial grottoes with stalactites, and sheets of water with boats, artificial caverns, a Chinese pagoda, and an Egyptian obelisk, excite the admiration of the Italians, who loudly praise “la feracità d’ invenzione, la squisitezza di gusto” displayed in this “meraviglia d’ arte;” but for English visitors the chief attraction will be the variety and luxuriance of vegetation, the pine-trees, cypress, cedars, oleanthers, myrtle, and camelias, growing in the open air. Visitors must be accompanied by a guide. (Adm. 1 fr.) The visit occupies 2 hrs.

113 m. **Sestri Ponente** (10,000), much frequented by the Genoese in summer for bathing, is a flourishing

town, with shipbuilding yards. Behind it rises the hill of *La Madonna del Gaiso*, crowned by a chapel, with a colossal statue of the Virgin. *Magnificent view. The *Villa Serra*, with its terraces and hanging gardens, is striking. The monastery of *Sant’ Andrea* is now the *Villa Vivaldi*.

114 m. **Cornigliano**, a flourishing town with extensive manufactures of printed calicoes. The *Palazzo Serra* has a fine elevation. On the height above is the Church of *Santa Maria Incoronata*, which contains a Holy Family, by *Pierino del Vaga*, of great sweetness, but in a bad condition. Below this is an oratory attached to a convent, with some frescoes of merit; the ceiling is attributed to *P. del Vaga*. In the neighbourhood is a large Convalescent Home, founded by the Duchess of Galliera.

The *Polcévera*, which descends from the Apennines near the great tunnel (Rte. 11), is crossed by a bridge built at the expense of the *Durazzo* family. Here *Masséna* signed his capitulation with Lord Keith and the Austrians for the surrender of Genoa, in June 1800.

115 m. **Sampierdarena Junct.** (Buffet), a populous and busy suburb of Genoa. In the principal Church is a Flight into Egypt, by *Cambiaso*; and some frescoes, by *Fiasella*. The *Palazzo Spinola* is an excellent specimen of a Genoese villa. The great saloon on the first floor is painted in fresco by *Carlone*. The *Villa Imperiale* also contains frescoes. (Rly. N. to *Alessandria*; Steam Tramway to *Pontedecimo*.)

A long tunnel under the projecting hill which bounds the bay of Genoa on the W., and whose headland bears a conspicuous lighthouse (*Lanterna*), now leads to

117 m. **GENOA** (190,000), rising in the form of an ancient Theatre from the sea, and justly styled *La Superba*. An old vituperative Tuscan proverb attributes to it the following wants—*Mare senza pesce, montagne senza al-*

beri, uomini senza fede, e donne senza vergogna. The Genoese, or Ligurians, from the time of Virgil to Dante, and since, have been the subject of abuse. But the splendid memorials of the charity of past generations, with which the city and its district abound, bear ample testimony to the worth of the inhabitants.

GENOA.

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The climate is healthy, and the atmosphere usually clear, but it is

not a desirable place for persons suffering from chest complaints. Pegli, on the W., affords a more sheltered residence, and Nervi, on the E., is still better protected.

Genoa is the chief outlet on the Mediterranean for the manufacturers of Switzerland, Lombardy, and Piedmont; and they import many foreign articles—cotton, sugar, &c.—through it. About 12,000 sailing vessels and steamers, with an average of 500 tons each, enter the harbour annually. The trade of Genoa has doubled itself within the last 10 years, the annual imports being now valued at 16 millions, and the exports at 4 millions sterling. As a proof of the increased activity of the Port may be cited the necessity of piercing the Apennines at Busalla with a second tunnel, the traffic on the single line having become wholly unmanageable.

The deep and extensive harbour is protected by two moles. It is somewhat exposed to the S.E. wind and to the heavy swell which follows gales from that quarter; but is protected generally by a series of moles and piers, and has been furnished with commodious basins, at a cost of 1½ million sterling, of which two-thirds were contributed by a legacy of the late Duke of Galliera. Genoa is now one of the first commercial ports in the Mediterranean, and a formidable rival to Marseilles, especially since the enlargement of accommodation for the mercantile marine, by the removal of the naval arsenal to Spezia.

Manufacturers of silks, velvets, damasks, thrown silks, paper, soap, and the usual trades of a seaport town, employ many of the inhabitants.

The articles of manufacture peculiar to Genoa are gold and silver objects, especially filigree-work, velvet, artificial flowers, and coral ornaments. Embroidery on cambric and muslin is also carried to much perfection.

An ample supply of excellent water is brought to the city partly by a mediæval aqueduct, 25 m. long, which taps the *Bisagno* high up amongst the hills; and partly by one which



draws its current from the *Scirvia*, on the N. side of the Apennines (Rte. 11), and has an extensive reservoir above *Pontedecimo*.

The Genoese are laborious, and a robust and well-looking people ; but the Ligurian character, both physical and mental, is very peculiar ; and they have yet a strong feeling of nationality. Their dialect is almost unintelligible to a stranger. The simple and graceful head-dress of the women, consisting of a muslin scarf (*pezzotto*) pinned to the hair and falling over the arms and shoulders, is now only occasionally seen.

To the beautiful road of the Riviera through which the traveller may have passed, Genoa forms a very worthy termination. "I have now seen," says a competent observer, "all the most beautiful cities of the South, and have no hesitation in ranking this after Naples and Constantinople. But the charm of the latter ceases on landing, whereas the interior of Genoa does not disappoint our expectations. The streets, indeed, are narrow ; but, to say nothing of the obvious convenience of this in a hot climate, it does not of course produce the gloom which it does in our northern cities. We too naturally attach the idea of small mean houses to narrow streets, whereas these are lined with magnificent palaces. In this respect, as well as in the massive and florid character of these edifices, Genoa bears a considerable resemblance to La Valetta, in Malta ; but in that island architecture has something of an oriental cast ; here it has adopted a more festive character."—*Rose*.

The *Port* is closed in from the sea by two piers, the *Molo Vecchio* and the *Molo Nuovo* ; the former springing from the E. end of the harbour, the latter from the W., and overlapping it ; the entrance to the harbour between the pier-heads being 550 yds. wide. At the S. extremity of the W. pier stands the *lanterna* (lighthouse), built in 1543 ; it rises 247 feet above its base, or 385 above the sea. Several towers had previously stood here. The last, called the *Briglia*

(Bridle), was erected in 1507 by Louis XII., for the purpose of securing the authority which he had acquired. The lighthouse should be ascended (1 fr.) for its extensive *view and interesting reflectors, which are visible 20 m. to seaward. Close to the foot of the lighthouse is the quarantine establishment. On the N. side of the harbour is the *Darsena* (dockyard and arsenal) established in 1276 ; the cost being furnished out of the spoils taken by Tommaso Spinola. In 1861, the Italian Government made Spezia the principal naval depôt, and the activity which used to reign here has in consequence declined.

The city has been repeatedly increased in size, and its walls as often enlarged. The first modern fortifications were erected in 935 near the Stat. of *Santa Limbania*, on the Steam Tramway to Voltri. In 1155 the Genoese raised another circuit, for the purpose of resisting the threatened attacks of Frederick Barbarossa. Some of the gates are yet standing. Such is the **Porta Vacca*, a fine and lofty arch between two towers, leading into the *Via del Campo* (B. 4).

Another circuit was begun in 1327. In this many of the previous suburbs were included. The ramparts afford agreeable promenades, and are connected on the E. with the *Acquasola Garden*.

The 3rd circuit, at a considerable distance from the 2nd, encircles all the heights that immediately command the town and harbour, and forms an immense triangle. It is strengthened at different points by stronger works in the form of forts, such as the great citadel of *Sperone* (1650 ft.) 4 m. due N. of the town. An extensive system of detached redoubts has been added on every peak from which the city or its defences can be threatened. The place has thus been rendered very strong.

The last circuit of fortification was erected to protect the city against the present dynasty, when the Gallo-Sardinian army, under Carlo Emanuele, Duke of Savoy, threatened the very existence of the Republic ; and it was,



draws its current from the *Scrivia*, on the N. side of the Apennines (Rte. 11), and has an extensive reservoir above *Pontedecimo*.

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The last circuit of fortification was erected to protect the city against the present dynasty, when the Gallo-Sardinian army, under Carlo Emanuele, Duke of Savoy, threatened the very existence of the Republic ; and it was,

in great measure, raised by voluntary contributions and voluntary labour. Upwards of 10,000 of the inhabitants worked upon them, without receiving either provisions or pay. Within these walls Masséna sustained the famous siege of 1800. The city was invested on the land side by the Austrian troops, whilst the British fleet under Lord Keith, blockaded the port. Masséna was at length starved out, and he evacuated the city on the 4th of June, 1800, after a blockade of 60 days, during which the garrison and inhabitants suffered the greatest misery from famine. Of the 7000 troops under Masséna, only 2000 were fit for service when they surrendered. The number of the inhabitants who died of the famine, or of disease produced by it, exceeded 15,000. The present garrison amounts to 7000 men, but treble that number would be necessary to man its works in the event of a siege by any great continental power.

An interesting walk of 10 m. may be taken round the fortifications, following the road on the inner side, from the *Lanterna* (C. 1) to the *Forte dello Sperone*, passing a chain of Forts on the way. The road, which commands fine prospects over the town and harbour, and afterwards overlooks the encircling valleys of the Polcévera and Bisagno torrents, re-enters Genoa by the iron bridge over the latter stream (D. 6).

The **Via di Circonvallazione*, a fine road winding at a high level between the *Piazza Manin* (B. 6) and the *Albergo dei Poveri* (A. 4), affords a charming walk or drive. The road finally descends to the *Piazza Annunziata* (B. 4).

The streets in the older parts of the town are very steep, and often inaccessible to wheel-carriages; nor are the smaller *vicoli* convenient for foot-passengers. Through these long trains of mules, with their bells and trappings, add to the busy throng. The older houses have an appearance of antique solidity, whilst those in the more modern streets are distinguished

for their magnitude and fine architecture.

A WALK THROUGH GENOA.

Starting from the Port, and taking the *Via Carlo Alberto* to its S.E. end, turn up past the Bourse to the **Via degli Orefici*, where the goldsmiths have their shops. Thence cross by a narrow street to the **Cathedral*. Afterwards to the *Piazza Nuova*, in which are the *Palazzo Ducale* and Church of *S. Ambrogio*. N.E. is the *Piazza Deferrari*, with the *Accademia di Belle Arti*, *Library*, and *Teatro Carlo Felice*. The *Via Giulia* strikes out of this square to the E., and at the other end of it is the Church of *S. Stefano*. Thence S., bearing afterwards S.W., to *S. Maria di Carignano*, for the sake of the view from its cupola.

Returning to S. Stefano, and passing its E. end on the l., we reach the **Acquasola Garden*, and cross the gay and planted *Piazza Corvetto* to the *Villetta di Negro*. From the Piazza the broad *Via Roma*, with the *Galleria Mazzini* on its l., runs down to the Piazza Deferrari, from which, turning rt. at a sharp angle into the *Via Carlo Felice*, we reach the *Via Nuova* and its prolongations with their string of Palaces, of which the *Palazzo Rosso*, recognised by its red colour, is the most important. Then follows the *Annunziata*, at the entrance to the *Via Balbi*. In this street will be seen (rt.), the **Durazzo Palace* and (l.) the **Balbi*, and further on the *Palazzo Reale*. At the W. end of the *Via Balbi* is the *Piazza Acquaverde*, with the monument to *Columbus*, and the Rly. Terminus, close to which is the *Palazzo Doria*.

SQUARES, MONUMENTS, AND GARDENS.

In the irregular-shaped *Piazza Acquaverde* (A. 3) is a monument to *Columbus*, erected in 1862. On a house in the *Vico del Morcento* is an inscription stating that his father

lived there and kept a wool-carder's shop. But tradition assigns his actual birthplace to the village of *Cogoleto*. The monument consists of a huge square pediment, at the corners of which are seated figures of Geography, Discretion, Steadfastness, and Religion ; higher up is a circular pedestal decorated with prows of galleys, on which stands a marble group of Columbus and a woman representing America. On the pediment below are four reliefs, representing events in the life of Columbus. The inscription is in excellent taste ; it is simply "A Cristoforo Colombo la Patria." The Italians are naturally proud of the discoverer of America, although they took no part in his voyages ; and there is usually to be seen in the harbour some vessel bearing the illustrious navigator's name. In the *Piazza Corvetto* is a bronze equestrian Statue of VICTOR EMANUEL, by *Barzaghi*, erected in 1886 ; and at the foot of the Villa di Negro a marble Statue of MAZZINI, by *Costa*.

The **Via degli Orefici* (B. 4) strikes through the heart of the old part of the city, and derives its name from the traders who inhabit it. Before the revolution the goldsmiths formed a guild or company, possessing many privileges and possessions, all of which are lost. One relic they yet preserve—a picture of the Virgin and Children, with St. Eloy, patron saint of the smith' craft, whether in gold, silver, or iron. It is upon stone, framed and glazed, at No. 131 in the goldsmiths' street, and surmounted by a wrought canopy. It is attributed to *Pellegro Piola* (1607–30), and is said to have excited so much envy on the part of his master, *Castello*, that he caused his pupil to be assassinated. When Napoleon was here, he desired much to remove this picture to the Louvre. "We cannot oppose you by force," said the goldsmiths, "but we will never surrender it ;" and accordingly he yielded, and the picture remains.

The goldsmiths of Genoa excel in a beautiful fine *Filigree*, of silver, or silver gilt, which they work into

bunches of flowers, butterflies, bracelets, wreaths, and other articles, principally designed for female ornaments. They sell them by weight, at a price about 15 per cent. above the value of the metal. These ornaments are very pretty, and are hardly to be procured out of Genoa. Over a door on the rt. (No. 128), ascending from the Port, is a 15th cent. *relief of the Adoration of the Magi.

PUBLIC PROMENADES.—The **Acquasola*, a garden-grove, on the old fortifications, is a favourite resort of all classes. Military band three times a week, in summer from 7–9 P.M., in winter from 2–4. At one side is the large *Caffè d'Italia*, with a tower which commands a good view. The *Palazzo Peschiera* to the N.E. is the 'Pink Gaol,' occupied by Charles Dickens during the winter of 1844–5. His Christmas Story of 'The Chimes' was written in it. N.W. of the *Acquasola* is the *Villetta di Negro*. From its more elevated position, it enjoys a still finer and more extensive view. The garden has been laid out and planted, and the Casino in the centre rebuilt as a *Museum*, in which are the geological Collections of the late Marchese Lorenzo Pareto, the zoological ones of Marchese Giacomo Doria, Beccari, Antinori, and D'Albertis, the traveller in New Guinea, with others formed by the late Duke of Genoa, great-uncle of the present King.

The *Villa Scoglietto* (A. 2), belonging to Signor Rosazza, has a beautiful garden, with an admirable view (1 fr.).

CHURCHES.

The **CATHEDRAL* of *San Lorenzo* (C.4) was constructed in the 14th cent., but the doorways and other details of the previous building, erected in the 11th cent., were preserved, and used up as materials. The triple *W. doorway is transition work of about 1205. The N. and S. doorways also belonged to the earlier edifice, but have been

much altered in the rebuilding, and fresh shafts or colonnettes were added to the outside of the S. doorway in 1311. The N. doorway was rebuilt in 1621.

There are traces in this edifice of the taste which prevailed at Pisa and Lucca. Some of the columns of the portal were taken from Tortosa and Almeria, as part of the spoil won at the capture of those cities in 1148. Two of them are twisted palm-trunks. Among the vestiges of an early period are the curious ornaments on the N., exhibiting monsters and Runic knots, and some rude reliefs encrusted in the outer walls. Over the principal entrance is a relief of the Martyrdom of St. Lawrence, with some quaint figures of the 13th or 14th cent.; and several parts of the outer walls are Pagan reliefs, which formed the front of Roman sarcophagi. The lions of Carrara marble were placed at the W. front when the steps leading to it were restored. The handsome S. tower dates from the early part of the 16th cent., that on the N. being unfinished. The cupola was erected by *Alessi* in 1567.

The **Nave** (1307–12) is preceded by an elegant inner Gothic porch with a groined roof, formed of alternate courses of black and white marble; over this porch is a gallery for the Doge when he came to hear mass. The nave is separated from the aisles by Corinthian columns supporting nine pointed arches of brown Polcevera serpentine; upon these arches rests an entablature with a long inscription in Gothic characters, over which rises a second tier of round arches. There is no triforium, properly speaking, the walls of the arches being continued to the roof without an intermediate floor. The clerestory is pierced by mean square modern windows. Against the N. door is a fine Gothic Tomb.

The arches of the nave end abruptly at the crossing, the Choir and false transepts being of Renaissance architecture by *Alessi*. The high altar is decorated with a fine bronze statue of

the Madonna and Child, by *G. B. Bianco* (17th cent.); the marble statue of S. John the Evangelist is by *Montorsoli*.

In the chapel at the end of the rt. aisle is a Crucifixion with Sebastian and other Saints, by *Barocci*, a good work, with all the painter's faults of prettiness. The **Choir** has beautifully carved stalls, with backs of coloured *intarsia*-work. On the ceiling is a large fresco, the Martyrdom of S. Lorenzo, by *Teverone*. The ancient manuscript choir-books are fine volumes of their kind. At the *Pallavicini Chapel* on the l. is a detached marble *Statue of a kneeling cardinal.

The *Chapel of **St. John Baptist**, in the l. aisle, was originally closed to females, except on one day of the year—a prohibition imposed by Innocent VIII., in recollection of the daughter of Herodias. The screen is of rich *cinqcento* or Renaissance (1496). The canopy over the altar, supported by four porphyry pillars, was erected in 1532 at the expense of Filippo Doria. The 11 statues, and the reliefs which adorn the external arch, are by *Guglielmo della Porta*. 8 niches in the interior are also filled with statues, 6 of which are by *Matteo Civitate* (1435–1501); the Madonna and Baptist are by *Sansovino* (1503). The altar is by *Giacomo* and *Guglielmo della Porta*. The relics of the saint are contained in an iron-bound chest, enclosed within a 13th cent. marble coffer beneath the altar. On the 24th June they are carried in procession (see below). The next chapel, dedicated to the Holy Apostles, has an architectural design (1503) with statues by *Gugl. Porta*.

In the **Treasury** is preserved the *Sacro Catino*, long supposed to be composed of a single piece of emerald, and also variously asserted to be a gift from the Queen of Sheba to Solomon, or the dish which held the Paschal Lamb at the Last Supper, or the vessel in which Joseph of Arimathea received the blood flowing from the side of the Redeemer. It was part of the spoils taken at Cæsarea in 1101. The Cru-

saders and their allies divided the booty; and the Genoese, under the command of Guglielmo Embriaco, selected this precious vessel as their portion. No stranger was allowed to touch the *Catino*, under heavy penalties: and the attempt to try the material by any test of its genuineness or hardness was punishable with fines, imprisonment, or even death. Acute and sceptical travellers, as Keysler and the Abbé Barthélemy, in spite of these precautions, saw enough to lead them to suppose that the *Catino* was glass, which is now fully confirmed. But the perfection of the material, as well as of the workmanship, must always cause it to be considered as a very remarkable monument, of remote antiquity. The dish is hexagonal, with some slight ornaments, which appear to have been finished with the tool, as in gem engraving. The colour is beautiful, the transparency perfect; but a few air bubbles sufficiently disclose the substance of which it is made. The *Catino* was sent to Paris; and when reclaimed was so carelessly packed that it broke by the way. The fragments have been united by a setting of gold filigree. The keys of the cabinet are kept in the Palazzo Municipale (fee, 5 fr.). Another valuable relic is the *Cassone di San Giovanni*, a shrine made in 1437 by *Teramo di Daniele*. It is a combination of Gothic panels, tracery, and finials of the most delicate workmanship in silver gilt. The sides are covered with the history of St. John; the figures being almost detached from the background.

On the N., at No. 12, Via Arcivescovado, is a small 13th cent. Cloister of round arches, originally in two stories. Only the N. side and part of the W. remain.

Many churches were demolished during the French occupation. Among those which remain, the most important are

S. Agostino (C. 4), now desecrated—a good specimen of 14th cent. Genoese Gothic. The campanile, in

alternate courses of white and black marble, is remarkable.

S. Ambrogio (C. 4) was built for the Jesuits at the expense of the Pallavicini family. The interior is covered with showy marbles, mosaics, gold, and colours. The 3rd chapel on the rt. has a colossal Assumption by *Guido Reni*, a powerful composition, with fine heads, "one of those masterpieces which leave one cold," *Cic.* The Circumcision, over the High Altar, by *Rubens*, was painted before he came to Genoa, in ignorance of the height and the position whence it would be seen, and in it "he still struggles with the conception and colour of the Caracci," *Cic.* *St. Ignatius healing a Demoniac, in the l. aisle, "is in conception, form, and colour of a refined noble naturalism, which immensely surpasses the Neopolitans: in the Saint, for instance, the Spanish nobleman is still represented, his expression immensely brought out by the cunning indifferent character of the priests and chorister boys around him," *Cic.* The four fine Corinthian columns at the high altar are of Porto Venere marble.

The **Annunziata** (A. 4) was rebuilt in 1587 and decorated at the expense of the Lomellini family, formerly sovereigns of the island of Tabarca off the N. coast of Africa, which they held until 1741, when it was taken by the Bey of Tunis. The interior, rich in marbles, has been regilded and restored in a gaudy style. Over the entrance, in a bad light, is the Last Supper, by *Procaccini*. In the 1st chapel on the l. are three horrible but vigorous martyrdoms, by Genoese artists.

The **Annunziata di Portoria**, N. of *S. Stefano* (C. 5), has a good Renaissance double doorway.

S. Cosma (C. 4) has a good round-headed doorway, six old columns in the nave, and a 14th. cent. Virgin and Child on gold ground to the l. of the high altar.

San Donato (C. 4) stands on the site of a more ancient edifice, some of whose columns, in granite and cipolino, it retains. At the first altar on the l. is an Adoration of the Magi, by a Netherlandish master. The octagonal bell-tower is of an early period.

San Giovanni di Prè (A. B. 4) was built by the Knights of St. John, in the 13th cent. : some of the round arches of the original edifice are still visible ; the present entrance has been cut into the tribune at the E. extremity of the old Church, at a later period. It was in a rich convent attached thereto that Urban V. resided on his return from Avignon. Some remains of the ancient Cloisters may be yet seen. Here also Urban VI. caused to be barbarously executed five cardinals, made prisoners at the siege of Lucera in 1386 ; the 6th, Cardinal Adam of Hertford, is said to have been spared in consequence of the intercession of his countrymen, then influential at Genoa. In making some excavations the skeletons of these unfortunate victims of Papal vengeance were discovered. The crypt, now used as a warehouse, dates from 1261, but is singularly like English work of a century earlier. Most of the capitals are cushioned, but some are carved, and these are of later character. The head of S. John the Baptist in a recess over the doorway, with an inscription round it, is very curious. The letters have small letters inserted in them, a custom of the 11th cent. or earlier.

The broad *Via di Ponte Carignano* (C. D. 4) leads over a noble viaduct built by the Sauli. It was begun in 1718, and joins two hills, crossing the streets and houses below. Some of these houses are seven stories high ; the bridge rises far above their roofs, and affords a cool and pleasant evening walk. At the S. extremity is the Church of

***S. M. di Carignano**, finely situated on a hill, built from Alessi's designs about 1552, and endowed by the Sauli family. It is in the form of a Greek cross, with a lofty dome. Be-

neath the cupola are four colossal statues, of which St. Sebastian and the blessed Alessandro Sauli are by *Puget*. The pictures, almost always covered, include : *Guercino*, St. Francis receiving the stigmata ; *Cambiasso*, a large Deposition, on which the painter has "put forth his whole strength ; calmly, without any wild pathos, without any crowding, the event is developed in noble energetic forms of deep inward expression," *Cic.* ; *Carlo Maratta*, Martyrdom of S. Biagio ; *Vanni of Siena*, St. Catharine receiving the Sacrament. In the Sacristy is a remarkable picture of SS. John Bapt., Fabian, Sebastian, and Anthony the Hermit, with the Annunciation and Deposition above, and a predella of Christ and the Apostles, attributed to *Albert Dürer*.

A fine *view is obtained from the top of the cupola (50 c.).

S. M. delle Vigne, a little N. of the *Via degli Orefici* (B. 4), has a good 13th cent. Tower, figures of Christ with SS. Lawrence and George over a side door, a wooden Crucifix by *Maragliano* at the end of the N. aisle, and the remains of an 11th cent. Cloister on the N.

S. M. di Castello (C. 4) dates from 1150. The style is Lombardic. The handsome nave has eight round arches, supported by granite columns with Corinthian and composite capitals, taken from some Roman edifice. In the 3rd chapel on the l. is a curious 15th cent. Annunciation. In the 5th chapel on the rt., which is adorned with majolica, is a picture by *Pier Francesco Sacchi*, of SS. John Baptist, Thomas Aquinas, and Antonino of Florence. The choir contains tombs of the Giustiniani, protectors of this Convent, which belonged to the order of St. Dominic. The Gothic stone pulpit to the l. of the high altar, and the incised gravestones of the Genoese families, deserve notice. In the transept is a fresco of the Annunciation, by *Justus de Allamagna* (1451).

***San Matteo** (C. 4), an interesting little Church, was founded in 1125 by Martino Doria, an ecclesiastic of the family. The front (1278) is a good specimen of Genoese Gothic, formed of alternate courses of black and white marble.† Five of the white courses bear inscriptions relating to the achievements of the family. On the pilasters are the Genoese and Doria shields, the red cross on a white ground and an eagle erect. The uppermost inscription commemorates the great naval victory of Scorzola (Sept. 7, 1298) gained by the Genoese, under Lamba Doria, over the Venetian fleet commanded by Andrea Dandolo, both being amongst the most honoured names in the military annals of Italy. In the ancient Roman urn above, with reliefs of children and dead animals, were deposited the remains of Lamba Doria (1323). Above the principal door is one of the very few mosaics still existing in Genoa. It is in the ancient Greek style. The interior was splendidly reconstructed at the expense of the great Andrea Doria : it consists of a small Nave and aisles, with five arches supported by composite columns of white marble : behind the altar is a small choir, with a good *Pietà* by *Montorsoli*, who remodelled the Church. He also sculptured the statues of the prophets Jeremiah and David, the saints John Bapt. and Andrew, and the Evangelists, as well as the marble urn and the reliefs on both pulpits. The ornaments and figures on the monument of Count Filippo Doria over the two lateral altars were his work. High above the altar hangs the sword sent to Doria in 1535 by Paul III., for the services he had rendered in the cause of the Church. The Chapels contain the remains of SS. Maurus, Eleuterius, and Maxinus, brought here from Istria by Pagano Doria. On the l. is a well-carved Organ-loft.

† This mode of construction was confined at Genoa to public edifices and to buildings erected by the Commune. The four great families of Doria, Grimaldi, Spinola, and Fieschi, alone among the patricians, had the privilege of employing it.

In the Crypt beneath the high altar is the tomb of Andrea Doria, also by *Montorsoli*, who executed the stucco designs in the vault representing the deeds of the great Andrea. In the adjoining ***CLOISTER** (early 14th cent.), are several sepulchral inscriptions of the Doria family, brought from the suppressed church of S. Dominic, and others ; and fragments of the two colossal statues of Giannetto Doria, who commanded at Lepanto, and of another member of the family, erected in front of the Ducal Palace in 1577 by the Senate : they were thrown down and mutilated by the revolutionary rabble in 1797.

In the adjoining Piazza are some curious specimens of 15th cent. domestic architecture. Over the door of the House in the S.W. corner is an inscription stating that it was given to Andrea Doria by the Republic : *Senat. Cons. Andreae de Oria Patriæ Liberatori Munus Publicum*. Here A. Doria lived—it was in this small square that he assembled his fellow-citizens in 1528, to consult on the means for driving off the French, by whom Genoa was then besieged. The doorway has some beautifully sculptured arabesques. Over the door of a House facing the W. front is a curious relief of St. George and the Dragon, with the Virgin and a Doge of Genoa ; and on another a long inscription relative to the victories gained by one of the Doria family, to whom it belonged. S. of the Church is another ornamented doorway, surmounted by a relief ; and at No. 1 *Via David Chiossone*, leading out of the Piazza to the N.W., is a curious relief representing a conqueror in a triumphal car drawn by centaurs.

Near S. Matteo are the Industrial Schools (*Scuole Techniche*), the staircase leading to which is decorated with encaustic tiles, made at Savona.

San Siro (B. 4), the most ancient Christian foundation in Genoa, is associated with important events in its history. It was until 904 the Cathedral, under the title of the *Basilica dei Dodici Apostoli*. In this church the assemblies of the people were held.

Here Guglielmo Boccanegra was proclaimed Capitano del Popolo in 1257. Hitherto the powers of government had been wholly enjoyed by the aristocracy. This revolution first broke down the barrier; and although the office of Capitano del Popolo did not continue permanent, it prepared the way for great changes in the constitution. Here, in 1339, Simone Boccanegra was created the first Doge of Genoa, amidst cries of "*Viva il popolo!*" marking the influence by which he had been raised. His election was, in fact, the crisis of another revolution: the government was completely transferred from the nobles to the people.

The actual Church exhibits few traces of the original edifice, but the *campanile* behind is of early date. The interior is handsome, in the Renaissance style. The best paintings are—*Bernardo Castello*, The Saviour in the Temple; *Pomarancio*, Adoration of the Shepherds; *Castello*, S. Catharine of Siena; Nativity of the Virgin, by *Aurelio Lomi* (4th rt.).

S. Stefano (C. 5), a building of the 13th cent., has a typical Genoese front, striped black and white, and a very beautiful red brick Tower. Over the high altar is the *martyrdom of the patron saint, by *Giulio Romano*. It is concealed by an unsightly tabernacle and candlesticks, and a fee is demanded for showing it. It was sent to Paris by Napoleon, and the head of the saint and other parts were there retouched by Girodet. "Very careful, beautifully modelled. The lower group round the principal figure is still one of the finest productions of Italian art."—*Cic.*

PALACES† AND PICTURE GALLERIES.

The most striking *Palazzi* in Genoa are those of the Via Garibaldi (for-

merly *Nuova*), Via Nuovissima, and Via Balbi. "The usual disposition exhibits a large hall supported partly on columns leading to a court surrounded by arcades, the arches of which likewise rest upon columns. Sometimes, on one side of the street, these courts are on a level with the external pavement; while on the other the rapid rise of the ground is compensated by a flight of marble steps. Beyond this court is the great staircase rising on each hand, and further still is frequently a small garden, shaded with oranges; so far the composition is admirable. The long perspective of halls, courts, columns, arches, and flights of steps, produces a magnificent effect. But the chief merit of the buildings lies in these parts. There are internally fine apartments, but by no means of magnificence corresponding to that of the entrance."—*Woods*. Many of them contain pictures by *Rubens* and *Vandyck*, both of whom resided here, and the number of portraits left by the latter borders on the incredible.

The more remarkable are :—

Palazzo Adorno (not always visible), No. 10, Via Garibaldi, designed by *Alessi*. The four eminent families of the Capellazzi (Adorni, Guarchi, Fregosi, and Montaldi), from 1339 to 1528, contested amongst themselves the government of the republic. There are here some good frescoes by *Taverone*, the subjects being taken from Genoese history. The pictures include :—Dejanira and Hercules in the Garden of the Hesperides, by *Rubens*; Judith, by *Guido Reni*; Virgin and Saints, by *Palma Vecchio*; Madonna and Saints, by *Luca Cambiaso*; a frieze, with amorini, by *Dom. Piola*; "four miniature pictures, highly characteristic examples of the antique and allegorical tendency of Mantegna's school, which here turns into an agreeable rococo the Triumph of Judith, the Triumph over Jugurtha, Love chained by the Nymphs, and Love led away Captive."—*Cic.*

† The proper translation of the word *Palazzo*, which the Italians apply to any large private residence, is not *Palace*, but *Mansion*; just as the French *Place*, in an architectural sense, is not a *Place*, but a *Square*.

The **Archivescovado** (*Archiepiscopal Palace*) contains some good frescoes by *L. Cambiaso*.

***Palazzo Balbi Senarega**, No. 4, Strada Balbi (Adm. 10 to 4, 1 fr.). A fine palace, built in the early part of the 17th cent., from the designs of *Bart. Bianco* and *Pier Ant. Corradi*. The court is surrounded by Doric colonnades. The rooms are richly decorated, and give a good idea of the dwellings of the wealthy Genoese aristocracy: the vaulted ceilings are painted by native artists. The Picture Gallery ranks third in importance in Genoa.

The GREAT HALL (SALONE) is a magnificent square room, and contains—*Vandyck*, *Equestrian portrait of Francesco Maria Balbi; *Bernardino Strozzi* (*Il Cappuccino*), Joseph interpreting the Chief Butler's Dream. 2ND ROOM.—*Titian*, Virgin and Child, with SS. Catharine, Dominic and donors, "by *Pordenone*," *Cic.*; *Vandyck*, Virgin and Child; *Rubens*, Our Lord and St. John the Baptist as infants. 3RD ROOM.—*Vandyck*, *Portrait of a lady in blue-and-gold dress, seated; *Equestrian portrait of Paolo Balbi the senator, painted over by Velasquez with the head of Philip II. of Spain, to save it from destruction when Balbi was disgraced and banished from Genoa. 4TH ROOM.—*Caravaggio*, Conversion of St. Paul; "a masterpiece, the execution most careful and irresistibly beautiful." *Cic.*; *Dutch School*, Holy Family, and Nativity; *Strozzi*, St. Joseph and the Infant, with a globe. 5TH ROOM, *Library*.—*Bassano*, Market. 6TH ROOM (GALLERY).—*Bronzino*, Man in armour; *Flemish School*, Lady's Portrait; *Grechetto*, Finding of Romulus and Remus; Journey of Abraham; *Spagnoletto*, Philosopher, and Mathematician; *Tintoretto*, *Male portrait; *Vandyck*, Holy Family; Portrait of a Spanish Gentleman on horseback; *An. Caracci*, Young Woman's portrait; *Paris Bordone*, Copy of Titian's Danae; *Rubens*, Man's head; *Jan Brueghel*, Temptation of St. Anthony

—very curious; *Memling*, Our Saviour on the Cross; *Filippino Lippi*, Communion of St. Jerome; *Paolo Veronese*, Portrait of a Venetian Doge.

Palazzo Durazzo (formerly Brignole), in the Piazza Brignole, with two colossal Terms at the portal. The vestibule is decorated with modern arabesques and frescoes. Here is preserved an extensive collection of *Engravings*, said to exceed 50,000 in number.

***Palazzo Brignole Sale**, also called *Palazzo Rosso*, from the outside being painted red, is in the Strada Nuova, No. 18: its front is very extensive, and, were it not for its colour, the architecture would appear to advantage. A splendid suite of rooms on the second floor contains the extensive PICTURE GALLERY (Adm. on Mon., Thurs., and Sat., 10 to 3; Library on Mon. and Thurs.). Hand catalogues in French and Italian in each room.

The Duchess of Galliera, only daughter of the late Marquis Brignole, with the consent of her husband, munificently presented this Palace to the city in 1874, with its gallery, library, and other contents, and an endowment for its maintenance.

ROOMS I. and II. contain ceiling decorations and portraits.

ROOM III.—*Guercino*, *Cleopatra; *Strozzi*, Cook plucking a Swan; Charity; *L. Cambiaso*, Holy Family.

ROOM IV.—(SALONE), a magnificent square hall, the ceiling decorated with armorial bearings. Frescoes by Deferrari are on the roof. On one of the tables is a large model, in white marble and bronze, of a monument to Columbus, executed by *Razzi* at the expense of Marquis Brignole. Pictures by *Domenico Piola*, and *Guido Bono*, Genoese artists.

ROOM V.—STANZA DELLA PRIMAVERA.—*Paris Bordone*, Lady's portrait; *Titian*, Man's portrait; *Moretto*, *Botanist (1533); *Tintoretto*, Man's portrait; **Vandyck*, Marcantonio Giulio Brignole Sale on horseback, and his wife; Prince of Orange in armour;

Portraits of father and son; *Titian*, Philip II.; *Giacomo Bassano*, Portraits of father and son; *Paris Bordone*, *Man with red sleeves, "a wonderful portrait."

ROOM VI.—*Guercino*, Cato killing himself; *Luca Giordano*, Olinda and Sophronia; *Lod. Caracci*, Annunciation, on copper; *Luca d'Olanda*, Man's portrait; *Holbein*, *Portrait of a young lady; *Strozzi*, St. Thomas; *Caravaggio*, Raising of Lazarus: gone very dark. "One of the remarkable productions of the less refined naturalism."—*Cic. Paolo Veronese*, Boy praying; **Guido Reni*, St. Sebastian.

ROOM VII.—*Bonifazio Ven.*, Adoration of the Magi; "feeble, with beautiful details." *Guido Reni*, Madonna; *Andrea del Sarto*, Holy Family; "genuine replica of a picture in the Pitti Palace." *Guercino*, Holy Family, with saints; *Venetian School*, Francisus Philetus, Doctor (by *Pordenone*, C. and C.); *Guido Reni*, St. Mark writing; *Tintoretto*, Man's portrait.

ROOM VIII.—*Paolo Veronese*, Judith; *Giacomo Bassano*, Man praying in Prison; *P. Bordone*, Man's portrait; *Pellegrino Piola*, St. Ursula. *Vandyck*, Christ with the two Pharisees; "simply a new edition of Titian's Cristo della Moneta; the head of Christ empty, those of the old men excellent," *Cic.*—*Rubens*, Man's portrait. *Spagnoletto*, Philosopher; *P. Bordone*, Portrait of a young man; *Procaccini*, Madonna and Saints; *Domenichino*, St. Roch; *C. Maratta*, Flight into Egypt; **Pellegrino Piola*, Holy Family. "He has shown a specially beautiful naturalism in his pictures here."—*Cic.*

ROOM IX.—**Vandyck*, Portrait of a man in Spanish costume; *Portrait of Geronima Brignole Sale and her little daughter. *Paolo Veronese*, Lady's Portrait; *A. Sacchi*, Dædalus and Icarus; *Guercino*, God the Father; *F. Albano*, Children.

Palazzo Cambiaso (*Gambara*), at the corner of the Via Garibaldi and Piazza Fontane Morose (No. 2), an excellent specimen of architecture, the proportions being harmonious

without superfluous ornament. Adjacent is the

Palazzo Carrega (*Cataldi*), by *G. B. Castello* (1569), with a handsome staircase.

Palazzo Cattaneo, near the Church of San Giorgio (C. 4), has eight portraits by *Vandyck* in a room on the second floor.

Palazzo Municipale (*Doria-Tursi*), Via Garibaldi, No. 9, built by *Rocco Lurago*, of Como, for the Doge Niccolò Grimaldi, from whom it passed to one of the Doria family, created Duke of Tursi. The fine front is flanked by terraces with open arcades, upon which rest gardens. In the lower cortile are some very mediocre frescoes relative to the visit to Genoa of Don John of Austria, removed from the Ducal Palace. On the stairs are frescoes by *Carlone*, removed from the demolished Church of S. Sebastiano, and a statue of Joseph Mazzini, by *Saccomanno*. On the first floor, in the Council-Chamber, is a bust of Columbus; a box, supported by a hollow pillar, containing some interesting MSS. of that great navigator; and three autograph letters—one to the Bank of St. George, transmitting his will (1502), by which he bequeathed one-tenth of all he possessed to that establishment, and another to Oderigo, the Genoese agent in Spain, complaining that the bank had never acknowledged the receipt of the will. No trace of the will has been discovered amongst the records of the Banco di S. Giorgio. The two mosaic heads of Columbus and Marco Polo, by *Salviati*, were presented to the city by Venice in 1868.

In the next room is a *Madonna* between St. Jerome and a Bishop, by *Gerard David*, of Bruges; a Crucifixion, by some old Netherlandish master (not Dürer); and a triptych, with the Adoration of the Magi, &c.

Here also is one of the most remarkable monuments of the history of Genoa—a *bronze table*, containing the award made A. U. C. 633, by Quintus

Marcus Minutius and Q. F. Rufus, between the *Genuenses* and the *Viturii*, supposed to be the inhabitants of Langasco and Vtaggio, in the upper valley of the Polcevera, who had been disputing about the extent of their respective territories, and had appealed to the Senate from the local authorities. The table was discovered in 1506 by a peasant when digging his land near Piedimonte, 6 m. from Genoa. He brought it to Genoa for the purpose of selling it as old metal; but the Senate purchased it for the commonwealth.

In an adjoining cabinet are Paganini's portrait; his violin, attributed to *Stradevarius*; and a piece of embroidery representing the martyrdom of St. Lawrence, said to date from A.D. 1001—a gift of the Greek Emperor Palæologus.

Palazzo Giorgio Doria, 6, Via Garibaldi (not always shown), contains a fine full-length portrait of a Lady, by *Vandyck*; the Duchess of Sforza Cesarini, School of *Leonardo da Vinci*; and a Shepherd and Shepherdess, by *Benedetto Castiglione*.

Palazzo Doria (A. 3). The gardens, towards the sea, form a fine feature in the panorama of the port. This pile was given to the great Andrea Doria, in 1522, and partly rebuilt by him in 1529. The stately feelings of this Doria, who is emphatically called "Il Principe" (for that title of dignity had been granted to him by Charles V.), are expressed in the inscription which is engraved on the exterior of the edifice: "Divino munere, Andreas D'Oria Cevæ F. S. R. Ecclesiæ Caroli Imperatoris Catolici maximi et invictissimi Francisci primi Francorum Regis et Patriæ classis triremium IIII. præfectus ut maximo labore jam fesso corpore honesto otio quiesceret, ædes sibi æt successoribus instauravit, M.D.XXXVIII." Doria's architect was *Montorsoli*, a Florentine; but many portions were designed by *Pierino del Vaga*, who, sorrowful and needy, driven from Rome by the calamities which had befallen the Eternal City

when stormed by the Imperialists in 1527, was kindly received by Doria. He worked here, not merely as a painter, but as a general decorator; and it was Doria's express wish to reproduce in his palace, as much as possible, the magnificence of the buildings which Raphael had adorned at Rome. Andrea died in 1560, at the age of 92.

The decorations introduced by *Pierino* are still to be seen, after having undergone restoration (1845), on the staircase, in the vestibule, and in some of the rooms. The best is the defeat of the Titans by Jupiter, on the ceiling of the Saloon. Here also is a portrait of Andrea with his favourite cat, and a handsome chimney-piece. In the gallery that leads to the terrace above the garden are portraits of Andrea Doria and his family. The figures are in a semi-heroic costume; Andrea Doria is grey-headed, his sons are helmeted, and supporting themselves upon their shields. In the garden are walks of cypress and orange, fountains, statues, and vases. The fountain in the centre represents Andrea in the character of Neptune, by *Carlone*. On the other side of the Rly. is another garden, with a monument raised by Giovanni Doria to *Il gran Roldano*, a favourite dog (d. 1605, aged 9): here also is a grotto built by *Alessio*, now almost a ruin, and a colossal Statue of Hercules. The successive employments held by Doria enabled him to acquire great wealth. With these riches he kept a fleet of 22 galleys; a force with which he turned the scale against the French, and accomplished the deliverance of Genoa (11th Sept. 1528) from the heavy yoke which they imposed.

It was under Doria's influence and counsel that the form of government was established in Genoa which lasted till the French revolution. He was offered the ducal authority for life, and there is no doubt but that he might have acquired the absolute sovereignty (see p. 500). The elder branch of the Doria family, to whom this palace belongs, since its alliance with the

Papal family of Pamphili, resides at Rome.

Palazzo Ducale, in the Piazza Nuova (C. 4), was formerly the residence of the Doges of the republic, who held office for two years. The great dungeon tower, with its grated windows, is the only part of the 13th cent. building which now remains. The Palace now contains the law-courts, the prefecture, and offices connected with the public administration, as well as the telegraph office. The front is ornamented with columns, and statues of Genoese worthies. The vestibule, forming a large hall, is supported by 80 columns of white marble: a fine staircase leads, on the rt., to the apartments of the governor, on the l. to the hall of the senate. The latter is decorated with indifferent paintings of subjects connected with the history of Genoa. Of these, the best are copies from pictures of *Solimena*, that existed before the fire of 1777, the Deposition of the Relics of St. John the Baptist, and the Discovery of America by Columbus. There is also a large picture by *I. David*, representing the battle of Meloria. The hall also contained statues of the great men of Genoa. These were destroyed by the republicans of 1797; and upon occasion of the fête given to Napoleon as the restorer of the liberties of Italy, their places were supplied by statues of straw and wicker work, coated with plaster of Paris, which still remain. The great hall, 130 ft. by 55, has 56 columns and pilasters of broccatello marble, with yellow marble pediments.

Palazzo Marcello Durazzo, formerly *della Scala*, 1, Via Balbi, was erected in the 17th cent., by *Bart. Bianco*. The beautiful court is surrounded by a Doric colonnade of white marble, from a corner of which opens the *flight of stairs, designed by *And. Tagliafico*, which gave the Palace its name. It is rich, but confused in details. The statues of Union and Force, in the lower vestibule, are by *Traverso* and *Ravacchio*.

On the first floor is the **PICTURE GALLERY**.—1st Room: Family Busts.—2nd Room: *Guercino*, Mucius Scævola; *Rubens*, Silenus; School of *Memling*, Descent from the Cross; *Vandyck*, *James I. and his family. *Unknown*, Virgin and Children.—3rd Room: *Strozzi*, Portrait of a bishop; *Ann. Caracci*, Man's portrait; *Titian*, Magdalen (old copy).—4th Room: *Paolo Veronese*, Marriage of St. Catharine; **Vandyck*, Portrait; *Guido Reni*, Vestal Virgin; *Tintoretto*, Portrait of a Durazzo. In the centre, two beautiful porcelain vases.—5th Room: Porcelain.—6th Room: *Domenichino*, Christ after His Resurrection; **Vandyck*, Portrait of a boy in white silk; Three children of Charles I. with dog; *Domenichino*, Venus, Adonis, and amorette; **Rubens*, Philip IV. of Spain; *Spagnoletto*, Democritus and Heraclitus; **Vandyck*, Lady with two children, "the most beautiful Vandyck which Genoa possesses," *Cic.*; *Caravaggio*, Psyche, a brilliant picture; *Titian*, Ceres, Bacchus, Cupid, and nymph (old copy).—8th Room: Flemish 15th cent. Virgin and Child, with St. Francis and donors; Dutch 15th cent. **Pietà*.—9th Room: Old German Crucifixion, with Saints. There is also a **LIBRARY** of 7000 vols.

Palazzo Parodi, 3, Via Garibaldi, has striking façade, opening into a handsome cortile, and frescoes by *Luca Cambiaso*.

Palazzo Pallavicini, in the Strada Carlo Felice, No. 12. This family, one of the most ancient in Genoa, were lords of the *Stato Pallavicino*, a rich territory near the Po (Rte. 102).

Sir Horatio Palvasene,
Who robbed the Pope to pay the Queen,

was receiver and banker to the court of Rome during the reign of Mary; and having a good balance in his hands at the accession of Elizabeth, could not then reconcile himself to the iniquity of letting so much money go out of the country to be employed against his new sovereign. He built

Babraham in Cambridgeshire, and became afterwards allied by marriage with the Cromwells. The palace contains a fine staircase. The collection of pictures formerly here is dispersed amongst co-heiresses, the largest part being removed to the *Pal. Marcello Durazzo*.

There is another large *Palazzo Palavicini* (Luigi), in the Piazza Fontane Amoroze (No. 27).

Palazzo Reale, 10, Via Balbi (open daily), formerly belonging to the Durazzo family, was purchased by the King of Sardinia in 1815, and splendidly fitted up by Charles Albert in 1842, as a royal residence. It is the largest and handsomest palace in Genoa. The front is nearly 300 feet in length; it was built from the designs of *G. A. Falcone* and *P. F. Cantone*. The greater part of the pictures have been removed to the Royal Gallery at Turin.

Among those which remain are a good portrait of the Lombard School, and the Woman taken in adultery, attributed to *Moretto*.

Palazzo Serra, Via Garibaldi, No. 12, by *Alessi*—a green house with large Terms at the door. The gilding of the saloon is said to have cost a million of francs, and with the white marble reliefs, caryatides, mirrors, and mosaic pavement, procured for this palace its name of the Palazzo del Sole.

Palazzo Spinola, Via Garibaldi, No. 5, a large and fine building, has Frescoes by *Semino*; Agostino Spinola on horseback, by *Vandyck*; a remarkable portrait of a Philosopher in a black dress, by *Sebastiano del Piombo*; a finely preserved and beautifully painted circular picture of the Virgin and child, by *Beccafumi*; a Madonna, by *Vandyck*; and a Holy Family, with two Saints, by *Luini*, "excellent, probably by *Andrea Salaino*," *Cic*.

Palazzo della Casa, formerly *Spinola dei Marmi*, in the Piazza delle Fontane Amoroze, an edifice of the 15th cent., built of alternate courses of white and

black marble; in front are five niches containing statues of members of the family, with inscriptions in Gothic characters beneath. Within are frescoes by *Cambiaso* of the Combat of the Titans, executed at eighteen years of age.

There is a third *Pal. Spinola* in the Salita di S. Catarina (B. 5), which has been curtailed in the course of recent street improvements.

***Palazzo dell' Università**, Via Balbi, No. 5, was erected at the expense of the Balbi family, from the designs of *Bart. Bianco*, and for the use of the Jesuits, who held it until their expulsion in 1773. The vestibule and the noble cortile are amongst the finest specimens of the kind. Two huge lions flank the staircase. The halls are decorated with frescoes in honour of the Jesuits by Genoese painters, and with oil pictures. The Hall of Medicine contains some bronze statues by *Giovanni Bologna*; in the Great Hall are six Virtues by the same sculptor; and in a third room above are a number of reliefs in bronze. The bronze relief of the Entombment is by *Francavilla*. The *Museum of Natural History* contains a good collection of the birds and fishes of this part of Italy. The *Library* (open daily) contains 70,000 vols. There is also a collection of ancient Genoese coins. The University consists of three faculties, Law, Medicine, and Humanities. In each there is a senate composed of twelve doctors, by whom the degrees are conferred. In the Church belonging to the University is a relief in bronze, and in the Sacristy a good Descent from the Cross, both by *Giov. Bologna*. Behind the University Palace is a small *Botanic Garden*; in the court leading to it several curious inscriptions removed from suppressed churches, and on the top of the palace a Meteorological Observatory.

PUBLIC BUILDINGS.

The *Accademia delle Belle Arti*, close to the Theatre in the Piazza Deferrari,

was founded by the Doria family. The society consists of *Protettori*, or subscribing patrons, and of working academicians. The building contains numerous schools in the different departments of art, attended by a large body of pupils. On the stairs are four fine columns of Porto Venere marble, from the suppressed church of San Domenico.

The 1st room contains a beautiful *Coronation of the Virgin by *Luca della Robbia*, with SS. John Bapt., Mary Magd., Bernardino, Francis, and two others. In the 2nd room are several good single figures of Saints, by unknown masters. Then follows a suite of rooms with modern pictures, bronzes, majolica, and casts.

The **Public Library** (in summer 7 A.M. to 10 P.M., in winter 8 to 11), on the second floor, contains nearly 50,000 vols., including many useful modern works.

In the **Land Arsenal** (A. 3) are many curious objects, formerly deposited in the Ducal Palace: a rostrum of an ancient galley, Roman, or Carthaginian, found in the port; a cannon of wood bound round with iron, said to have been employed by the Venetians in the defence of Chioggia, when attacked by the Genoese fleet; a good store of halberts, partizans, and other weapons, many of unusual forms.

The **Exchange**, or *Loggia de' Banchi* (B 4), is an interesting monument of the ancient commercial splendour of Genoa. It consists of a large hall, the sides of which are supported by arches now glazed in, built by *Galeazzo Alessi* (1570–1596). The roof is skilfully constructed, the tie-beams being concealed in the concave of the ceiling; and the quantity of wall upon which the roof rests is so small, that the whole is considered as a very bold effort in construction. The fine marble **STATUE** of Count Cavour is by *Vela*. In front is the place of meeting of the corn and oil merchants—an animated scene during the hours of business.

The historical **Banco di San Giorgio** (B. 4), now degraded into the *Custom-house*, was the most ancient banking and trading company in Europe. It was founded in 1346, and is adorned with statues of local worthies, but is no longer shown. On the 1st floor are the Archives.

The **Teatro Carlo Felice** is an elegant structure. It was opened in 1828, and ranks in size after the Scala at Milan, the S. Carlo at Naples, and the Theatre of Reggio. It is opened for operas and ballets during carnival and spring. Other Theatres are the *Politeama Genovese*, E. of the Villetta Dinagro, opera and comedy; *Paganini* (B. 5), the same; and various minor places of popular resort, for equestrian performances, puppet-shows, and music.

In the Via Carlo Alberto, near the Piazza Darsena (A. B. 4), is a Statuette of COLUMBUS in a niche, with an inscription; and beside it a small group representing ANDREA DORIA in the act of refusing the ducal crown (see *Pal. Doria*).

CHARITABLE INSTITUTIONS.

The great **Albergo de' Poveri** (A. 4) was founded in 1655, by Emanuele Brignole, and unites the care of the poor within its walls to the administration of many charitable endowments for their benefit. It is a stately building, about 190 yds. square, and encloses four large courts. In the centre of the cross which forms the ground plan of the inner wards is a Chapel, so placed that all the inmates can witness the celebration of the Mass without leaving their beds. At the altar is a beautiful marble relief, attributed to *Michel Angelo*. In the chapel is a statue of the Virgin ascending to Heaven, by *Puget*, one of his best works. This establishment will contain 1300 persons.

The **Ospedale di Pamatone** (C. 5) was founded by Bartolommeo del Bosco, a Doctor of Laws, in 1423, and built

from the designs of *Andrea Orsolini*. It is a large building, adorned with statues of benefactors and supports, on an average, 1000 patients and 3000 foundlings. In front is a fountain with a bronze STATUE OF BATTISTINO BALILLA, a Genoese boy of 15, who on Sept. 5, 1746, threw a stone at the Austrian soldiers who had taken possession of the city under Gen. Botta Adorno, and gave the signal for a spirited and successful resistance.

The **Istituto Sordo-Muti**, or Deaf and Dumb Asylum, founded by Ottavio Assarotti, a poor monk, in 1801, is celebrated throughout Italy.

The **Regio Manicomio** (Lunatic Asylum), outside the Porta Romana, is an extensive modern building, consisting of six wings, converging towards a central edifice. It contains 700 patients. The large **Hospital of St. Andrew** (D. 5) was built by the architect *Parodi*, at the expense of the munificent Duchess of Galliera.

In and about Genoa there are as many as 15 Institutions styled **Con-servatorie**. They are all intended for females, and all are religious foundations, and regulated according to the monastic system, though the inmates do not take vows. Some are houses of refuge for the unmarried; some penitentiaries for those who wish to abandon their evil courses; some are schools for the higher branches of education; some asylums for girls who are either orphans or the children of parents unable to maintain them. Of these, the largest is that of the **Fieschine** (B. 6). It was founded in 1762 by Domenico Fieschi, for orphan girls, natives of Genoa, and now contains about 250 inmates; they are employed upon various light works, such as lace and embroidery, but principally in the manufacture of artificial flowers. Half the profits belong to the workers; and with these they are often enabled, not only to relieve their relations, but even to accumulate a little money. The situation of the house, to which large gardens are annexed, is very beautiful,

The ***Campo Santo** (Public Cemetery) at *Staglieno*, about $1\frac{1}{2}$ m. outside the Porta Romana, in the valley of the Bisagno, is open daily from 10 A.M. until sunset. (Cab, there and back, waiting an hour, 5 fr.; 2 horses, 7 fr. Omn., 25 c.) It was designed in 1838 by *Resasco*, and has cost about 44,000*l*. It consists of a grand quadrangle surrounded by a cloister, in which are arranged the vaults and monuments of the wealthier classes. In some cases a vault costs 1500*l*. The monuments are chiefly by native artists, including *Santo Varni*, *Gagini*, &c. Only the poor are placed in the ground; the rest occupy receptacles for which the lowest sum charged is 500 fr. In the centre of the N. side of the quadrangle is a fine circular chapel, approached by a grand marble staircase. The gallery round the dome is supported by 16 Doric columns, 27 feet high and 11 feet in circumference, every one of a single piece of black Como marble. In the centre of the quadrangle is a colossal statue, 27 feet high, of Faith, by *Santo Varni*. Far up the hillside in the rock lies Giuseppe Mazzini, in a massive granite tomb, with bronze gates (1872).

From *Albaro*, 2 m. E. of Genoa, under which the Rly. passes in a tunnel, the ascent of *Monte Fascia* may be made in 3 hrs. Fine *view, and charming descent (Rte. 123) to *Nervi*.

Steam Tramway to *Pegli*, with branch at *Sampierdarena* for *Ponte-decimo* (Rte. 11).

ROUTE 123.

GENOA TO PISA, BY SPEZIA.—RIVIERA
DI LEVANTE.

Miles.	Stations.	Routes.
	Genoa P. B.	. 11, 122
2	Genoa P. B.	
4	Sturla	
5	Quarto	
6	Quinto	
8	Nervi	
11	Sori	
13	Recco	
14	Camogli	
18	S. Margherita	
19	Rapallo	
21	Zoagli	
24	Chiavari	
26	Lavagna	
27	Sestri Levante	
35	Moneglia	
38	Deiva	
43	Lêvanto	
46	Monterosso	
48	Vernazza	
57	Spezia	
61	Vezzano	
63	Arcola	
66	Sarzana	
70	Luni	
	3 Carrara	
73	Avenza	
77	Massa	
81	Serravezza	
83	Pietrasanta	
90	Viareggio	
103	Pisa	

The entire distance is well worth driving, or even walking, and the carriage-road excellent. The only really good Hotels are at Nervi, S. Margherita, Rapallo, Spezia and Viareggio. At Sestri the road turns inland, and crosses the hills by the *Col di Baracca*. The pedestrian may devote a most enjoyable week to this beautiful coast, sleeping at S. Margherita, Sestri, Borghetto, Spezia, and Pietra Santa, and catching an afternoon train for Pisa at Viareggio.

This part of the Riviera passes through a larger proportion of moun-

tainous country than that on the western side of Genoa. It has less of a southern aspect, but it has similar beauties of wide-spreading views over the loveliest land and water; it is also finely indented by gulfs and bays, affording good anchorage for the many vessels which enliven the brilliant sea. The most beautiful part is the 8 m. between Rapallo and Chiavari.

RAILWAY.

Much delay was caused in completing this line by the difficulties of the route, and nearly 50 tunnels are pierced between Genoa and Spezia—no slight impediment to the enjoyment of the scenery.

Local trains, in addition to the ordinary traffic, run twice daily in 2 hrs. between Genoa and Chiavari, stopping at 25 stations on the way.

On leaving **Genoa** (Rte. 122) the train backs out of the Terminal Stat. (*Piazza Principe*), and then runs in the opposite direction through a long tunnel under the city to the E. Stat. (*Piazza Brignole*). The *Bisagno* is crossed, and another tunnel leads to

4 m. **Sturla**, where we reach the sea.

The villages of *Quarto* and *Quinto*, which follow in succession, were evidently stations at the 4th and 5th milestones along the Roman way.

8 m. **Nervi** (5800), a favourite winter residence, in a beautiful situation among olives and orange-groves.

The Church of *San Siro* has much gilding and some tolerable paintings. An old mansion, now in ruins, with decaying frescoes on the walls, is a picturesque object. There are several handsome villas here, that of the *Gropallo* family in particular. There is a pleasant footpath winding among rocks above the sea. *Monte Fascia* (2750 ft.), may be ascended from Nervi in 3 hrs. Fine *view. Descent to *Albaro* (p. 501).

The Rly. now passes through several tunnels to

11 m. **Sori**, beautifully situated far below the lofty viaduct, crossed by the train.

13 m. **Recco**, a town of bright coloured houses, backed by the hilly promontory of Porto Fino. [Omn. or carriage (4 fr.) to (3 m.) *Ruta*, which the Rly. avoids by a tunnel. Thence pathway to (1 hr.) *Porto Fino* (see below). The high road at *Ruta* passes through a tunnel (120 yds.), beyond which the descent to Rapallo is very fine.]

14 m. **Camogli**, a busy little place with gaily-coloured houses, some of which are 8 or 10 stories high. The Church is hung with ex-votos by seamen and their wives.

The Rly. passes in a tunnel under the ridge of *Ruta* to

18 m. **S. Margherita**, a favourite watering-place close to the shore. The scenery is exquisite, and the walks delightful. The Church is richly though gaudily decorated with marble, painting, and gilding, in the style of the *Annunziata* at Genoa. The Genoese coral fishery is principally carried on by feluccas fitted out in this neighbourhood. Very pretty coloured silk lace and elegant flasks, the glass of which is almost unbreakable, are here made. Omn. to *Rapallo* four times a day by a very charming road. Close by, on the Punta Pagano, is *Villa Spinola*, well worth a visit. [From Sta. Margherita an Omn. runs twice a day in connection with the trains to (4 m.) *Porto Fino*, commanding fine views all the way. 3 m. along the road is

Cervara, anciently *Sylvana*, a suppressed convent, now a Boy's School. Here Francis I., made prisoner after the battle of Pavia, was detained until the arrival of the galleys which conveyed him to Spain.

Soon after passing Cervara the road goes through a cutting in the rock, near which, on a promontory, stands the old Castle of **Paraggi**, well restored by Mr. F. Brown, a Genoese banker.

From the village in the adjacent bay very beautiful walks may be taken up the wooded valleys which run inland.

At **Porto Fino** is another Castle, commanding the harbour, and also well restored by Mr. M. Yeats Brown, H. M. Consul at Genoa, who has rendered it habitable without destroying its ancient character. It contains a small Collection of old furniture, carvings, and pottery. A little higher up on another point of the same ridge is a second Castle belonging to the same owner, the key of which may be obtained at a cottage close by. At the extreme point of the rock is a little Shrine overhanging the sea, and commanding a magnificent and most striking view. Higher up is a Villa built in 1884 by the late Earl of Carnarvon, where the Crown Prince and Princess (Empress Frederic) stayed in Oct. 1886.]

19 m. **Rapallo** (11,500), a flourishing sea-port, and a pleasant winter residence. It spreads beautifully along the shores of the bay, set off by the churches and a lofty leaning campanile of many open stories. The houses are chiefly on arcades. On the sea-shore is a picturesque tower, similar to those on the Riviera di Ponente. Probably it was erected after the towns had been plundered by the corsair Dragutte, the terror of Italy and Spain, who, landing here in the night of 6th July, 1549, sacked the town and carried off a great number of captives.

The principal Church contains some paintings and curious inscriptions—one supposed to be a dedication of the place by the Emperor Lewis II. in 856. Lace is manufactured here.

Rapallo is celebrated for a festival in honour of the Madonna, which continues during the first three days of July. The processions last throughout the whole night; the illuminations extend along the coast for 3 or 4 miles, the lamps being hung upon stakes fixed into the sands.

2 hrs. N.E. rises the Chapel of **Montallegro** (2015 ft.), surrounded by

fine mountain scenery. It was founded about 1557, in honour of a painting cast on shore from a ship-wrecked vessel, to which are attributed miraculous powers. The picture is of Greek workmanship, and execrable as a work of art.

On the descent, a path to the rt. leads through ilex woods to Rapallo by the Church of S. Ambrogio, commanding lovely views.

An excellent carriage-road ascends S.W. from Rapallo to (4 m.) *Ruta*, passing **San Lorenzo della Costa**, where is an old German triptych of the Marriage in Cana, Martyrdom of St. Andrew, and Raising of Lazarus. Also a Holy Family and Martyrdom of the patron Saint, by *Luca Cambiaso*. From *Ruta* a path turns l. along the ridge of the hills to the ($1\frac{1}{2}$ hr.) **Semaforo** (2015 ft.), a *Telegraph Station commanding splendid views. From the foot of the final ascent a path descends rt. to *San Rocco*, and another l. to *Porto Fino*. From the latter, on reaching the ($\frac{1}{2}$ hr.) crest of the hill, a path descends steeply rt. in $\frac{1}{2}$ hr. to **San Fruttuoso**, a desecrated monastery in a picturesque solitary site, near the sea, at the opening of a deep ravine. It is now occupied by fishermen. The dilapidated Church was restored in 1735. In a sepulchral chapel in the cloister are some good Gothic tombs, in very neglected condition, of the Doria family. A little further is a cave on the beach where a boat may be taken round the point of *Porto Fino*, and along the rocky coast, to *Pagi*, near S. Margherita—a pleasant row of 2 hrs. (3 fr.).

In walking from San Fruttuoso to (2 hrs.) *Porto Fino*, just above the first house on the ascent towards the *Semaforo*, a path turns rt., and bearing well to the l. on the summit of the ridge, joins the main path from the Telegraph Station.

From *Ruta* a path strikes N. along the crest of the hill, passing a very ancient desecrated Church, to the ($1\frac{1}{2}$ hr.) **Cappella di Caravaggio**, conspicuous on the summit of a conical hill. *Panorama very fine, including the range of the Apennines inland,

From the foot of the rough stairs by which the final ascent is made, a path descends steeply in an hour to *S. M. di Campo*, 2 m. by road from Rapallo.

Beyond Rapallo, the Rly. skirts several beautiful little bays, with short tunnels between them, but much of the fine scenery is lost.

21 m. Zoagli. Here most of the famous Genoa velvet is made. The *carriage-road between this point and Chiavari ascends high above the sea, winding in and out of several deep ravines, and offering some of the finest coast scenery in Europe. At the top of the ascent is the Church of **S. M. delle Grazie**, with damaged frescoes by *Piaggia* (1508), worth a visit.

24 m. Chiàvari (12,000), chief city of the province, in the centre of a wide bay. Many of the streets are lined with arcades, whose arches are pointed and circular, with capitals which would puzzle an architect by their similarity to our early Norman, though probably not older than the 16th cent.

The Church of the *Madonna dell'Orto* is annexed to the Ecclesiastical Seminary. The cupola was shattered by lightning some years ago. The portico has sixteen columns, six feet in diameter. In a passage leading out of the Church is a curious painting of St. Francis. Old and picturesque towers are dotted about the town. The Castle is now used for the offices of the municipality.

Excellent cheap chairs are made here, and towels with fringed edges called *macrame*. Two of the Squares are adorned with Statues of *Mazzini* and *Garibaldi*. [Carriage-road N. to (10 m.) **Borzonasca**, a dirty village with an industrious population of 1500. Rough road N.E. (Chaise à porteur for ladies) to (2 hrs.) **Sopra la Croce**, a mountain hamlet with a mineral spring, in a charming situation. Baths, fine air, and numerous excursions.]

Around Chiavari the agave grows luxuriantly, even in the very sand of the shore; and at some points of view,

when these plants constitute the foreground, and the fantastic, mosque-like cupolas of the churches are seen in the distance, the scene assumes almost an oriental character. On leaving Chiavari the large monastery of Santa Chiara is passed on the l. and the *Entella* is crossed to

26 m. **Lavagna** (6000), busy with its slates and ship-building. The path leading to the slate-quarries passes near to the Church of *San Salvatore*, founded by Innocent IV., a native of the town (1243-1254), and completed by Adrian V. Both pontiffs were of the Fieschi family. The quarries, though not very picturesque in form or colour, are striking from their extent. The slates (*Lavagne*) are of a good quality, and might be split into slabs of 10 or 12 ft. in length, but for convenience of carriage they are reduced to about 3 ft. by 4. An argument for the antiquity of the employment of this material is found in the name of the *Tegullii*, the Ligurian tribe who inhabited this part of the coast previous to the Roman conquest. There are other quarries between Lavagna and Sestri, but nearer the sea. A strange red Palace, with bartizan towers, is here a conspicuous object. The large white marble CHURCH is one of the most imposing on the Riviera and the adjoining *Campo Santo* has some handsome tombs.

27 m. **Sestri Levante** (Buffet, poor), a favourite sea-bathing place, on an isthmus at the foot of a wooded promontory once an island. In *San Pietro* is a Holy Family, attributed to *Pierino del Vaga*, and in another Church the Descent of the Holy Ghost, by *Fiasella*.

[Carriage-road to *Spezia* (two horses, 50 fr.). The road runs inland, and ascends through a bare country, terraced on shoulders of the hills, and passing many lateral valleys whose sides end in headlands stretching into the sea. The most considerable village seen on the coast is *Moneglia*. The road, winding amongst rocks scantily covered with grass, ascends to

7 m. **Bracco** (1350 ft.), in a comparatively fertile nook, screened by still higher summits, and looking down a long green vista on the blue sea far below. The view embraces the Bay of Moneglia, Sestri, and its high promontory, the bay of Rapallo, and the headland of Porto Fino beyond. The ascent continues to

14 m. **Osteria Baracca** (2235 ft.), where cultivation nearly ceases. The views both towards the sea and inland are very fine.

The geologist will find much to interest him between Sestri and the Pass, where he will be able to examine one of the finest eruptions of serpentine in Italy. On the ascent the serpentine may be seen piercing through the beds of calcareous slate, of the age of our chalk. Some good sections may be observed near the pass: in the cuttings made for the post-road the serpentine and diallage rocks will be seen not only forming veins or dykes in the limestone, but through each other. The country E. of the Pass is cut into deep ravines, and wherever the serpentine appears, the bareness and desolation so characteristic of this rock in every part of the world are seen.

19 m. **Mattarana** (1600 ft.). Further on is the village of *Caradano inferiore*, whence a steep ascent leads to *Roverano*, where there is an interesting contact of the serpentine with secondary strata. This low pass leads into the ravine, near which, at its junction with the *Vara*, is situated the village of

26 m. **Borghetto**.

The road hence lies for a time near the bed of the *Vara*, a tributary of the *Magra*, and, after ascending the Retto torrent to San Benedetto, or *La Foce di Spezia* (p. 507), a long descent, during which the traveller will enjoy many beautiful peeps over the subjacent bay and the distant mountains of Carrara, leads to

40 m. **Spezia.**]

Beyond Sestri the Rly. quits the coast, passing behind some considerable hills. Numerous tunnels lead to

35 m. **Moneglia** (2000), with remains of its mediæval fortifications and battlemented wall on the hill to the W.

43 m. **Lêvanto** (5000), a good bathing place, surrounded by overhanging hills. Rough road N.W. to (8 m.) *Osteria Baracca* (see above). In the Church of the *Minor Friars* is a painting attributed to *Andrea del Castagno*, one of the first who practised oil painting in Italy. The subject is St. George and the Dragon, and the action is that for which *Pistrucci* was so much criticised in his design on the sovereigns of Geo. III. The spear is broken, and St. George is despatching the monster with his sword. The picture was carried off by the French, and the Louvre number is yet upon the frame. The principal Church (1463) is a fine building, though sadly modernized. Several of the houses bear marks of antiquity. A small district in this neighbourhood belonging to five villages or communities, and thence known as the *Cinque Terre*, is remarkable for the beauty of its scenery, the primitive simplicity of its inhabitants, and the excellence of its wine. The vineyards in some places overhang the sea.

46 m. **Monterosso**. This Church (1307) is also after the Genoese model. The sanctuary of the *Madonna di Soviore* on a lofty rock commands a most extensive prospect, reaching to the island of Corsica. The annual feast of the Virgin (15 August) is attended by great numbers of people from the adjoining ports. The coast between the Capes of Monterosso and Porto Venere is extremely bold and arid.

48 m. **Vernazza**. The "vino amabile" of this district had anciently a very high character. From Vernazza came the *Vernaccia*, quoted by Boccaccio and Sacchetti as the very paragon of

good liquor. The present growth, however, seems to have declined in quality. Oranges and lemons grow well, and the fan-palm and the cactus *opuntia* flourish. Four tunnels, the last of which is more than a mile long, lead to

57 m. **SPEZIA** (29,000), a busy fortified town, the chief naval arsenal of Italy, situated in the deepest part of its bay, which is formed by branches of the Apennines advancing into the sea. There is much trade in wine and oil, which are produced abundantly from the hills around; while in the neighbourhood are important quarries of paving stone and marble. Oranges and lemons are exported to the shores of the Black Sea.

Spezia is much frequented by Italian families for sea-bathing, and by the English as a health-resort in winter.

The beautiful country is studded with villas, each in its own thicket of luxuriant foliage, intermingled with the olive and the vine. An ancient **Castle** or tower, upon which the "biscia," or viper, of the Visconti is yet to be seen, and a round citadel built by the Genoese, are conspicuous objects.

The **Gulf of Spezia** was known by the ancients as the Gulf of *Luna*. Its situation is accurately described by Strabo as a geographer, and its climate by Persius, who found a retreat on its shores.

It forms a natural harbour capable of containing all the fleets of Europe, and admirably secure. Hence Napoleon, in the triumphant stage of his career, selected it as the naval station of his empire in the Mediterranean. The bay is protected by a long fortified breakwater which stretches across its mouth with an opening for vessels at either end. It is constructed of marble, quarried from various places along the shore of the gulf, and cost 200,000*l*.

The Italian Government has erected, on about 150 acres of ground, a very extensive **Dockyard** S.W. of the town, in which the largest iron-clad men-of-

war are built and repaired. Permission to view can be obtained at the British Vice-Consulate.

In front of the Arsenal is a marble Statue of General DOMENICO CHIODO, the constructor. In Sept. 1890, Adm. Principe Tommaso, Duke of Genoa, laid the first stone of a new **Mercantile Port**, which will add very considerably to the commercial importance of the town.

The beautiful scenery of the Gulf of Spezia can be best seen by coasting along its shores in a boat. The road on the W. side affords a beautiful drive as far as (8 m.) *Porto Venere* (carriage, 10 frs.). Steamer twice daily in 1½ hr., there and back, 50 c.

There are eight coves on the W. side of the gulf. Beginning at the N., they occur in the following order:—

1. *Marolla*, to which the pedestrian should cross from Spezia by boat, so as to avoid the long circuit round the Arsenal;
2. *Cassa di Mare*, in the mouth of which rises the *Polla* spring. This remarkable phenomenon results from the gush of an abundant submarine freshwater spring, in reality a natural artesian well on a gigantic scale. It occupies a circular space 25 ft. in circumference, and sometimes rises above the adjoining sea-level;
3. *Fezzano*;
4. *Panigaglia*, where Napoleon wished to make his dockyard;
5. *Delle Grazie*;
6. *Varignano*, where is the quarantine ground for vessels arriving at Genoa, an extensive lazaretto, and fortifications;
7. *La Castagna*;
8. *Porto Venere* (2200), at the extremity of the S.W. promontory of the Gulf, one of the most picturesque places on the coast. The temple of Venus, from which this town is supposed to derive its name, stood probably on the site of the dilapidated Gothic Church of *San Pietro*, striped black and white, in a lonely spot close to the sea, from which there is a magnificent view. At *San Lorenzo*, in the village above, are two interesting early paintings, and a doorway with spiral columns. The marble of the rock upon which Porto Venere stands—black, with gold-coloured veins—is exceedingly beautiful. The Genoese

acquired Porto Venere in the year 1113, and encircled it with walls and towers, of which some portions remain. Four of the most illustrious families of Genoa were sent to rule the colony. The dialect of the inhabitants is still pure Genoese, differing from that of the neighbouring villages.

Opposite Porto Venere is the island of **Palmaria**, a mile across, and S. of it the two smaller ones of *Tino* and *Tinetto*. In Palmaria are quarries of the marble called *Portor*, which has brilliant yellow veins on a deep black ground, like that of Porto Venere. Louis XIV. caused a great deal of it to be worked for the decoration of Versailles. The island commands fine views of the Gulf of Spezia. There is a large circular fortress on it, now a criminal prison. Upon Tino is a lighthouse.

The new drive of *La Foce*, a round of 2 hrs. (10 fr.), gives the best general view of the Bay, Arsenal, Carrara Mountains, and distant Apennines.

On the E. side of the gulf is **Lerici**, anciently belonging to the Pisans, who fortified it against their rivals both of Lucca and of Genoa. A good road of 10 m. leads to it, by *Pitelli*. (Steamer from Spezia.) The CASTLE is picturesquely situated on an advancing point, which, sheltering the little cove behind it, forms the harbour. It was at Lerici that Andrea Doria transferred his services from Francis I. to Charles V., and thus gave that preponderance to the influence of the house of Austria in Italy which affected the political situation of the country for so long a time. Lerici is a busy little town, many of its inhabitants being engaged in the building of merchant vessels. Near Lerici are extensive lead works belonging to an English company, the ores being brought from Sardinia.

The Villa *Casa Magni* (now *Macarani*), between Lerici and (1 m.) S. Terenzo, was the residence of Shelley the poet in 1822. Here he saw various spectres and apparitions. His yacht was upset in a squall on July 1st, between this place and Leghorn, and his body cast ashore near Viareggio.

A good carriage-road connects Lerici with that between Spezia and Sarzana, falling into it near the bridge over the Magra (see below).

The extreme S.E. point of this beautiful gulf is *Punta Bianca*, or White Cape, alluding to its marble. A little within it is the *Punta del Corvo* or Cape Crow, although one side of it is white, being formed of the same limestone. The entrance to the gulf is guarded by forts, one upon the Punta di Santa Teresa, N.W. of Lerici, and three on the W. side—the batteries of Palmaria, Pessino, and Santa Maria, near the Lazzaretto.

The Ligurian commentators unanimously maintain that the well-known description in Virgil of the gulf in which Æneas took refuge after the storm was suggested by the Gulf of Spezia. But that description is closely imitated from the Odyssey, and excepting the island, which Virgil has added, the Gulf of Spezia resembles Homer's harbour quite as much as Virgil's. The two passages are *Æn.* i. 159–169, and Odyssey, N. 96–112.

Carriage with two horses to Sestri, 50 fr.; to Genoa, 120 fr.—a drive highly recommended.

Rly. N. to *Pontremoli* for Parma (Rte. 113).

On leaving Spezia the Rly. follows a rising ground at the head of the bay, ascending gradually the ridge of hills that separates it from the valley of the Magra, and descending to the river near the village of

61 m. **Vezzano** Junct. Here the Pontremoli branch turns off l. Four tunnels are passed before reaching

63 m. **Arcola**. The town, which is singularly picturesque, stands perched on a hill, with a high tower and fine walls; *Trebbiano*, equally well situated, is a little lower down. After emerging from another tunnel the Rly. crosses the Magra on the same bridge as the carriage-road, a handsome construction of 12 arches, about 3 m. from the sea. A good carriage-road from the bridge strikes off rt. to (4 m.) *Lerici*.

The *Magra* (Macra of the Romans)

divided the territory of Liguria from the Lunigiana, and the ancient Liguria from Etruria, as it did in more modern times the Genoese from the Tuscan possessions.

Above the W. bank of the Magra, and below Monte Marcello, are the ruins of the monastery of *Santa Croce*, where Dante sought a refuge, *chiedendo pace*, as he himself expressed, on his being expelled from Florence; it was also visited by Charles V. and Francis I.

66 m. **SARZANA** (10,500), now capital of the province of Levante, was the Roman *Sergiana*, also called *Luna Nova*, to distinguish it from Luna Vecchia, which it supplanted. Its ancient government, which subsisted till the French invasion, was rather remarkable, being vested in an assembly called the “*Parlamento*,” not, like the Parlamento of Florence, a primary or democratic meeting, but a mixed aristocratic representative body, composed of nobles, artificers, and peasants, from the district included within the jurisdiction of the municipality.

The ***Duomo**, built of white marble (1355–1474), is an interesting specimen of early Italian-Gothic. In the W. front is a good and unaltered wheel-window. The front is remarkable for its simplicity. The interior, although much modernised, still preserves its three fine round arches, separating the nave and aisles, supported by elegant octagonal piers; the transepts, which are short, contain two rich and florid Gothic altars. There is a *Masacre* of the Innocents in the chapel at the end of the rt. aisle, by *Fiasella*, surnamed *Sarzana*, born here in 1589. On the front are three statues, one of Pope Nicholas V. (1447–1455), Thomas of Sarzana, who was a native of this town. Though born of humble parents, he was entirely free from the weakness of nepotism. He was the munificent protector of the Greeks when driven into Italy after the fall of Constantinople; an event which, as it is said, he took so much to heart, that it

hastened his end. He was also the founder of the greatest literary repository of Italy—the Vatican Library. It was also from Sarzana that the imperial family of France derived its origin, as shown by the researches of Signor Passerini. The name of Buonaparte, a kind of sobriquet in its origin (as Malaparte was in the Gherardesca family), became the patronymic of a junior branch of the Cadolingi, Lords of Fucecchio, which had settled in the province of Lunigiana, and neighbourhood of Sarzana, where, as proved by contemporary documents, a certain notary called Buonaparte lived in 1264. It was the chief of this branch who emigrated to Corsica (Ajaccio), and from whom descended the family of Napoleon. The genealogy of the Counts of Fucecchio can be traced as far back as the middle of the 10th cent., so that the Imperial family may boast of an origin almost as remote as that of their Bourbon predecessors on the throne of France. The Buonaparte family of S. Miniato was of Siennese origin, and was supposed

generally before Signor Passerini's researches, and by the first Napoleon himself, to be that from which the Imperial house derived its origin.

The Castle and the ancient fortifications of the city form an extensive mass of buildings.

The picturesque fort of **Sarzanello**, above Sarzana, was built by Castruccio Castracani degli Antelminelli, the celebrated Lord of Lucca, for the purpose of defending the territory against the Malaspina princes, from whom it was won. It is a finely preserved specimen of ancient military architecture, with a commanding keep.

Beyond Sarzana the Rly. runs through a fertile plain bounded by the Apennines, of which the views from the train are magnificent. From

73 m. **Avenza** Junct. a branch line runs N. to *Carrara*. This place, and the remainder of the Rly. to

103 m. **Pisa**, are described in the *Handbook for Central Italy* (Rte. 2).



INDEX AND DIRECTORY, 1897.

R. = Room.
A. = Attendance.
L. = Candle.
B. = Breakfast.
D. = Dinner.

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Stabilimento Orologio; St. Todeschini. Pens. 10 fr., exclusive of early breakfast. Baths, 1 to 3 fr.

ABBATEGRASSO, 63.

ABETONE, 470.

H. Orsatti, 8 to 12 fr.; less in June and Sept. Pens. *Serrabassa*, 8 to 10 fr.; *H. Ferrari*, small and moderate (see *Boscolumbo*).

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Well-appointed Omnibus from the Stat. to the Baths.

Two large Hotels, at the **Stabilimenti dei Bagri*, one in the town, open all the year, the other beyond the bridge over the Bormida, a mile from the Stat., open only from June 1st to Sept. 30th. The latter has 250 rooms, 100 Bath-rooms, and a large Swimming Bath, all admirably arranged, with Café, Restaurant, and well supplied Reading - room. Pension, 10 fr., including wine. Food and attendance first-rate. Carriages very reasonable. Medical men: at the Antiche Terme, beyond the Bormida, *Prof. A. Maggiora*, *Dr. D. de Alessandri*. At the Nuove Terme in the town, *Dr. Grillo*. Fixed tariff for Baths.

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Inns: Grand H. Alassio, on the shore. Pension, 8 to 10 fr.; *H. de la Méditerranée*; *H. Suisse*, near the Stat., clean and good. *Pension Anglaise*, near the Grand Hotel. *H. de Londres*, cheap.

English Church, with excellent Library attached. Chaplain in winter, licensed by the Bp. of Gibraltar.

Physician: Dr. E. G. Boon.

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*Hotels: *Bellevue*, at the E. entrance to the village, large and well-kept, with garden and lawn tennis ground, open all the year. Liberal supply of Eng. Papers. Eng. Ch. Service, June 1 to Sept. 30. Pens. from 7 fr.; R. 4 fr. Adjacent is the *H. Touriste*, belonging to the same landlord, cheap and good, for pedestrians. *Grand H.*, at the W. end of the village, electric light. *H. St. Gotthard*, good and cheap.

Photographs, Carved Woods and Crystals: Mrs. Christen Kesselbach, Châlet Bellevue.

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Grand Hotel d'Andorno, in a large garden, with Baths. Pension, 8 to 10 fr., all included; comfortable and well managed. Prices should be arranged beforehand. Good table. Eng. Chaplain, 1 June to 30 Sept.
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Pens. 8 fr.

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**Grand H. Bellagio, on the lake.* Dependence Villa Serbelloni, a dependance of the Grande Bretagne, on the hill above, with a fine garden and park. **H. Gennazzini, on the lake, lower charges.* *H. Florence, still cheaper.* *Alb. del Vapore, unpretending.* English Church, built in 1888.

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Alb. d'Italia, R. 2 fr. Capello d'Oro, nearest the Stat., good food. *Trattoria Giardinetto, in the upper Town.*

Railway: a Funicular railway runs to the upper Town.

BERGEGGI, 482.
BERNARDO, COL DI, 46.
BERNEE KLAUSE, 221.

BERTINORO, 463, 473.
BESENO, 221.
BETTOLA, 210, 437.
Bevera River, 51.
BEVILACQUA, 207.
BEZZECA, 245.
BIANDRATE, 31.

BIASCA, 78.
H. Lucmagno; H. Unione.
Buffet.
BIBBIENA, 465.
BICOCCA, 60.

BIELLA, 26.
Alb. Testa Grigia; Angelo. Funicular Rly. to the Upper Town, 10 c. Club (Circolo Sociale) at the Theatre.

BIELLA-PIAZZO, 26.
Hydropathic Establishment, large and well kept, 8 to 10 fr. a day.
BIENO, 351.
BIFORCA, 472.

BIGNASCO, 116.
**H. du Glacier, pens. from 5 fr.*
BIGORIO, 92.
BINASCO, 181.
BIONASSAY, GLACIER DE, 42.
BISAGNO RIVER, 502.

BISTAGNO, 57.
BIUMO, 83.
BLEVIO, 105.
BOARIO, 213.
BOBBIO, Monastery of, 437.
BOCCHETTA, 54.
BOCCHETTA DI CARCOFORO, 112.
BOCCIOLETO, 111.
BOFFALORA, 32, 33.
BOGLIACO, 217.

BOLLADORE, 100.
H. Posta; H. des Alpes.
BOLLATE, 33, 87.

BOLLENA, 50.
H. Lavit, pens. 7 fr.

BOLOGNA, 366, 428, 457, 468, 470, 474.

Hotels: **H. Brun* (a, D, E. 4), clean, well-managed, and comfortable. Table-d'hôte, 5 fr. Luncheon, 3½ fr. Excellent wines. *Italia* (b. E. 5), no table-d'hôte, but good restaurant. *Europa* (d. D. 5). *Pellegrino; Aquila Nera.*

Restaurants: *Bella Venezia e Quattro Pellegrini, 25 Via Rizzoli; *Stellone, 4, in the same street.* Good dishes are—*Tagliabelli, Tortellini, and Ravioli.*

Cafés:—*Delle Scienze, Via Farini; Commercio, opposite H. Brun; C. dei Servi.*

Cabs: Fares, 75 c. for the course within the city walls, and 1 fr. 50 c. an hour; 1 fr. from the rly. stat., with 50 c. for a trunk and 25 c. for a small bag. Outside the town, 2 fr. an hour; after 10 P.M., ½ fr. extra for each hour. Excellent carriages can be hired at the Hôtel Brun by the hour, with 1 horse, 2 fr.; with 2 horses, 3 fr.; to San Michele in Bosco or the Cemetery, 2 fr. 50 c. 1 horse; 4 fr. 2 horses; to S. Luca, including the Campo Santo, 2 persons, 15 fr.; 4 persons, 20 fr.

Baths: *S. Lucia, Via Castiglione, and alla Carità, Via San Felice.*

Bankers: *Gavaruzzi, corner of the Piazza Nettuno.*

Physician: *Dr. Busi, 2 Via Gombusti (E. 4).* The ordinary fee, either for physicians or surgeons, is 5 to 10 fr.

Druggist: *Legnani, opposite H. Brun; Zarri, opposite the Telegraph Office.*

Booksellers: *Zanichelli, Portico del Pavaglione; Trèves, Piazza Galvani; Idelson, Via Indipendenza.*

Post and Telegraph Offices in the Palazzo Comunale.

Eng. Ch. Service every Sunday in April, May, Oct., and Nov., by an S. P. G. Chaplain, at the Hôtel Brun. English-speaking Confessor, *Abbate Fantelli, S. Catarina, Via Maggiore.*

Military Band on Thursday and Sunday afternoons. Place constantly changed—enquire at the Hotels.

The Indian Express in correspondence with the P. and O. steamer at Brindisi stops at Bologna every Sunday at 1.40 A.M., reaching Brindisi 15 hours after (see Introduction).

Wine Merchant: *J. F. Frank* (H. Brun) has large vineyards on the slopes south of Bologna, and exports good and pure wine

to England at a moderate charge. The best varieties are the following, the cheapest being placed first:—Bologna Scelto, Sangiovese, Pinot, Cabernet, like a full-flavoured Claret (all red); Paradiso, Pinot (Burgundy grape), Sauvignon, like Sauterne (all white).

Tramway from the Piazza Nettuno and P. Vittorio Emanuele to all the city gates, and along the boulevard S. of the town. **Steam Tramway** from the Piazza Malpighi (E. 4) by the Porta Saragossa every half hour to *Meloncello*, at the foot of the arcades, whence S. Luca may be reached in 40 min., or the Campo Santo in 10 min. The Tramway goes on to *Casalecchio, Bazzano, and Vignola*.

Agents for luggage, parcels, etc.: *G. Gollinelli and Co.*, Via Ugo Bassi.

BOLZANO (BELLUNO), 336.

BOLZANO (ORTA), 75.

BONDENO, 401.

BONDIONE, 99.

Alb. alla Cascata.

BONDONE, 244.

Bonifacio of Asti, 5.

Borbore RIVER, 53.

BORCA, 112.

BORDIGHERA, 479, 476.

Hotels: **H. Angst*, well situated above the town. **H. Belvedere*, Eng. landlady, excellent situation. *H. Bellavita*, well situated above the town, with dependence. *Belvedere* close by. *H. Lozeron*, near the Stat., good cuisine. *H. Angleterre*, close to the Stat. *Pension Windsor*, close to the old town. *H. Westminster*. **H. de Londres*, reasonable. *H. des Iles Britanniques*.

Furnished Apartments easily obtained.

Physicians: *Dr. Goodchild: Dr. H. Danvers; Dr. G. Hamilton; Dr. L. K. Herschel (M.D., Vienna); Dr. Agnetti*, speaks English.

Dentist: *Dr. J. G. Buss*, every Thurs.

English Church and Parsonage: *Chaplain, Rev. A. T. Barnett.*

Bankers and House Agents: *Bolognini; Edward E. Berry, Casa Balestra.*

English Vice-Consul: *H. de Burgh Daly.*

Chemist: *Farmacia Balestra.*

BORGHÈ, Defile of, 51.

BORGHETTO (MINCIO), 466.

BORGHETTO S. SPIRITO, 481.

BORGHETTO (RIVIERA), 505.
Caffè Ristorante, with a few rooms.

BORGIO VEREZZI, 482.

Gr. H. Beaurivage.

BORGIO (VAL SUGANA), 350.

H. Val Sugana; Alb. della Croce.

BORGOFORTE, 467.

BORGOFRANCO, 35.

BORGIO LAVEZZARO, 59.

BORGOMANERO, 75.

Alb. del Romo Secco.

BORGORATTO, 56.

BORGIO SAN DALMAZZO, 49.

BORGIO SAN DONNINO, 438.

Alb. Croce Bianca; Alb. dell' Angelo.

BORGIO S. LORENZO, 472.

BORGIO S. MARINO, 426.

BORGIO SESTIA, 67, 75.

BORGIO TICINO, 60.

BORGIO VAL SUGANA, 350.

BORGIO VICO, 105.

Borlezza RIVER, 213.

Bormida RIVER, 46, 54, 56, 57, 58.

BORMIO, 100.

H. Posta; Alb. della Torre.
See Baths of Bormio.

BORROMEAN ISLANDS, 113.

BORSEA, cavern of, 49.

BORZONASCA, 210, 504.

Caffè Ristorante di Stefano Parrini, with a few clean Rooms. Inns all very bad.

BOSCOLUNGO, 470 (see Abetone).
BOSO, 333.

BOTZEN, 104, 219.

**H. Kaiserkrone*, best;
H. Victoria, at the Stat.;
H. Schwarzer Greif, cheap.

BOURG, 2.

BOURG ST. MAURICE, 41.

BOVÈGNO, 213.

BOVISA, 87, 88.

BOZZOLO, 197.

BRÀ, 45, 52, 55.

BRACCO, 505.

BRANDIZZO, 25.

BRAULIO, Cascade, 101.

BRAUS, COL DE, 51.

BREA, 48.

BREBBIA, 60.

BREGLIO, 51.

BRENDOLA, 247.

BRENNER, 218, 219.

Buffet. At the Baths;
H. Sterzingerhof, good.

BRENO (LUGANO), 91.

BRENO (VAL CAMONICA), 212.

Alb. d'Italia; Alb. dell' Angelo.

BRENO (VAL MAGLIASINA), 93.

Locanda Ferajolo.

Brenta RIVER, 333, 337, 349, 351.

Brenta, Source of the, 350.

Brentalium, 346.

Brentella RIVER, 254.

BRENTA GLACIER, 41.

BRESCELLO, 467.

BRESCIA, 167, 209, 210, 213, 214, 216, 244.

Hotels: *Alb. d'Italia* (a, D. 4); *Gambèro* (Crab), excellent food (b, D. 3); *Cappello* (D. 3), in the Contrada Larga.

Restaurants: *Caffè del Duomo*, opposite the Cathedral, clean and good; excellent coffee. *Buffet* at the Stat.

Baths in the Via San Lorenzo.

Post Office beside the Broletto (C. 4). **Telegraph**, Via S. Martino.

Omnibus from the Stat., 50 c.

Tramway from 8 A.M. to 8 P.M., 10 c.

Steam Tramway to Montichiari and Mantua; Soncino and Lodi; Formini, with branches to Vestone and Salò; Gardone.

Diligence twice a day to Iseo, Pisogne, Breno, and Edölo; once daily to Vestone and Condino.

Cabs: 70 c. the course; from 9 P.M. till 11 P.M.

1 fr.; 11 P.M. till 6 A.M.
1½ fr. By time, ½ hr., 1 fr.;
an hour, 1½ fr. Luggage,
25 c. each heavy article.

Bookseller: *Castoldi*, un-
der the arcade.

Photographs: *Fratelli
Rinaldi*, 1886, Via S. Fran-
cesco, in front of the *Teatro
S. Antonio* (C. 2).

BRESSANA BOTTARONE, 190.

BREUIL, 37.

Brianza, 87, 118.

BRICHERASIO, 47.

BRISIGHELLA, 472.

BRISSAGO, 115.

H. Suisse.

BRONDOLO, 346.

BRONT, 66.

BROUIS, COL DI, 51.

BRUGHIERA, 81.

BRUNATE, 87.

Ristorante *Spaini*.

Funicular Rly. from
Como. Trains every half-
hour from 6.30 A.M. to 11
P.M. Fares, single, 1.50 l.,
return, 2 l.

BRUNETTA, fort, 5.

BRUNNEN, 76.

H. Waldstätter Hof; *H.
Adler*; *H. Hirsch*.

BRUSASCO, 26.

BRUSSONE, 36.

BRUZOLO, Castle, 4.

BUCA DELL'ORSO, 106.

BUCCIONE, 75.

BUCCIONE, TORRE DI, 110.

BUCO DEL PIOMBO, 88.

BUCO DI VELA, 220.

BUDRIO, 428.

Buonaparte, Family of, 509.

BURANO, 331.

Burgum Ansuigi, 350.

BUSALLA, 55.

BUSSETO, 438.

BUSOLENO, 4.

BUSTO ARSIZIO, 71, 80,

Alb. del Vapore.

BUTTRIG, 344.

Byron at Ravenna, 413.

C.

CADENABBIA, 106.

**H. Bellevue*, Eng. Ch.
Service, Apr. to Oct.; *H.
Britannia*, very comfort-
able, attentive landlord; **H.
Belle Isle*; *H. Cadenabbia*;
pension at all, 7 to 10 fr.

CADENAZZO, 90, 116.

CADEO, 437.

CADIBONA, 58.

CADORAGO, 87.

CAFAGGIOLO, 471.

CAFFARO, 212.

Cagliastro, Prison of, 427.

CAIRO MONTENOTTE, 58.

CALCERANCIA, 350.

CALDIERO, 246.

CALDONAZZO, 350.

CALEPIPO, 166, 209.

CALLIANO, 221.

CALOGNE HILLS, 209.

CALOLZIO, 117, 208.

CALUSO, 35.

CALVETONE, 197.

Calvin at Ferrara, 357.

CAMBIANO, 52.

CAMBO, 106.

CAMERLATA, 79, 87.

CAMNAGO, 79, 88.

CAMOGGI, 503.

CAMPELLO, 75.

CAMPIGLIA, (2570 ft.) 8 m.
from *BIELLA*, 27.

Inn and Café.

CAMPIONE, 90.

CAMPODOLCINO, 95.

H. Croce d'Oro; *H. Corona*
(Posta).

CAMPO FORMIO, 343.

CAMPO GROSSO, 340.

CAMPOLONGO, 110.

CAMPO ROSSO, 478.

CAMPOSAMPIERO, 337, 341.

CANALE, 53.

CANALE D'AGORDO, 337.

CANALE BIANCO, 355.

CANALE GORIZONE, 355.

CANALE DI VALLE, 347.

CANCIANO PASS, 99.

CANDIA, 35.

CANDIA LOMELLINA, 62.

CANICÙL, 95.

CANNERO, 115.

Alb. Tre Re.

CANNOBBIO, 115.

**H. Cannobbio*, pen. 6 fr.;

**Villa Badia*, ½ hr. N., with
fine view, pens. 6 to 7 fr.

CANOSSA, 449, 451.

Canova, Birthplace of, 338.

CANTALUPO, 56.

CANTONE, 451.

CANTONIERA DEL BOSCO, 103.

CANTÙ, 79, 89.

CANZO, 89.

Alb. Croce di Malta.

CAPOLAGO, 79.

CAPO DELLE MELE, 476.

CAPO NERO, 479.

CAPO DI NOLI, 477, 482.

CAPO DI PONTE, 212, 337.

Alb. S. Antonio.

CAPO S. AMPEGGIO, 479.

CAPO S. MARTINO (LUGANO),
91.

CAPO DI VADO, 482.

CAPO VERDE, 479.

CAPPELLA DI CARAVAGGIO,
504.

CAPRILE, 337.

CAPRINO, 217, 222, 243.

CARABBA, 92.

CARADANO, 505.

CARATE, 80, 106.

Alb. Lario.

CARAVAGGIO, 209.

CARAZZONE, 48.

CARCARE, 58.

CARCOFORO, 111, 112.

Alb. Monte Moro.

CARDNIELLO (defile), 91.

CAREL, 51.

CARIGNANO, 44.

CARMAGNOLA, 44, 47.

CARMIGNANO, 333.

CARONNO, 87.

CAROS, VAL DI, 50.

CARPENDOLO, 179.

CARPI, 467.

Alb. dell' Ancora, in a
Garden, near the Stat., the
best. *Alb. Tamburo*, at the
S. end of the Piazza.

CARRARA, 475, 509.

Alb. Nazionale (Posta).

CARRARA DI S. STEFANO, 354.

CARRÙ, 45.

Carrullomagus, 66.

CARUGO GIUSSANO, 88.

CARVAGNANA, 107.

CARZA RIVER, 471, 472.

CASACCIA, 99.

CASAGLIA, 472.

CASALE, 60, 62.

Alb. Tre Re Nuovi, good
food. Omn. at the Stat.
Alb. Leone d'Oro, with
Baths.

CASALE, Tunnel of, 469.
 CASALECCHIO, 468.
 CASALBUTTANO, 20.
 CASALMAGGIORE, 197.
 CASALPUSTERLENGO, 192, 432.
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 CASARSA, 343, 345.
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 CASOLARI DEL TRUC, 5.
 CASSANO, 166.
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 CASSINE, 56.
 CASSINO SCANASIO, 181.
 CASTAGNE, 350.
 CASTAGNOLA, 92.
 CASTAGNOLE, 53, 56.
 CASTASEGNA, 96.
 CASTEGGIO, 65.
 CASTEL ALFIERI, 53.
 CASTEL ARQUATO, 438.
 CASTEL BARCO, 221.
 CASTEL BOLOGNESE, 428, 458.
 CASTEL CERIOLO, 63.
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 CASTELFRANCO (VENETO), 334, 341.
Alb. della Spada.
 CASTELFRANCO (EMILIA), 456.
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 CASTELLO D'AGLIE, 34.
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 CASTELLO (LUGANO), 92.
 CASTELLUCCHIO, 197.
 CASTELNUOVO (TRENTO), 351.
 CASTELNUOVO (VERONA), 180.
 CASTEL PANDINO, 430.
 CASTEL POGGIO, 475.
 CASTEL S. GIOVANNI, 66.
 CASTEL S. PIETRO, 457.
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 CASTIGLIONE (BRESCIA), 178.
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 CASTIGLIONE, COL DI, 51.
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 CAVAZUCHERINA, 328.
 CAVEZZO, 468.
Cavour Canal, 27.
 CAVRIANA, 179.
 CEDEGOLO, 212.
Alb. del Leone, tolerable.
 CELLE, 484.
 CENEDA, 342.
 CENGIO, 46.
 CENGIO ALTO, 332.
Ceno River, 474.
Centa River, 480.
 CENTALLO, 49.
 CENTO, 365.
 CENTONARO, 111.
 CERAINO, 222.
 CEREIA, 207, 345.
 CERES, 34.
 Small Inn. Carriage to Lanzo, 6 fr.
 CERESE, COL, 50.
 CERESOLE REALE, 34, 39.
Grand H., large and well-conducted. Pens. 12 to 15 fr., wine included.
Ceresone River, 254.
 CERIANA, 479.
 CERNOBBIO, 105.
**Grand H. Villa d'Este*, Pension 10 fr.; *H. Cernobbio*; *H. de la Reine Olga*.
 CERTOSA DI PAVIA, 181, 161.
 Hotel and Restaurant *Milano*, good and clean, 2 min. from the Gateway. Trattoria *Rizzardi*, at the Stat. Adm. to the Church and Monastery, 1 fr., including guide.
 CERTOSA DI PESIO, 49.
 Pension (June 1 to Sept. 30), 6 to 8 fr., including wine. Good food, abundant fruit. Resident Physician.
 CERUSO RIVER, 484.
 CERVARA, 503.
 CERVIA, 421.
 CERVO, 476, 480.

Cervo River, 26.
 CESANO, 72.
 CESENA, 464.
Alb. Leone d'Oro; Caffè Forte.
 CESENATICO, 421.
 CESERENA, 475.
 CEVA, 45, 480.
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 CHÂLET ARGENT, 39.
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 CHAMOLÉ, 38.
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 CHÂTEAU QUART, 37.
 CHÂTELARD, 40.
 CHÂTILLON, 36.
H. de Londres.
 CHÉCRUIT, COL DE, 41.
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 CHIARAVALLE (MILAN), 429, 161, 181.
 CHIASSO, 79.
Alb. S. Michele. Buffet.
 CHIAVARI, 504.
Alb. Negroni, the best; *Alb. Fenice*.
 CHIAVENNA, 95.
**H. Conradi.* Buffet. Through tickets to Bellagio or Cadenabbia, including Omn. between the Stat. and Quay at Colico.
Chiavenna River, 438.
 CHIARI, 43, 52.
Chiero River, 436.
 CHIESA (VAL MALENCO), 99.
Alb. Olivo.
Chiese River, 178, 244.
 CHIOGGIA, 345, 347, 349.
Alb. d'Italia; Alb. della Luna. Steamer daily to Canavzere in 24 hrs., fare 2 fr.; twice daily to Venice.
 CHIOMONTE, 4.
 CHIUSA, 221.
 CHIVASSO, 25, 35.
 Buffet. *Alb. del Moro.*
 CIANO, 451.
 CIGLIANO, 26.

CIMA DI BALNISIO, 94.
 CIMA BO, 27.
 CIMA DODICI, 350.
 CIMA DELLA FRATTA, 340.
 CIMA DELLA GUARDIA, 245.
 CIMA DI POSTA, 332.
 CIMA DELLE TRE CROCI, 340.
 CIMA SPESSA, 244.
 CINQUE TORRE, 506.
 CIONA, 92.
 CIRIÈ, 34.
 CISA PASS, 475.
 CISMONE, 351.
 Cismone RIVER, 350.

CITTADELLA, 333, 337.
Alb. di Roma.
 CITTIGLIO, 82.
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CIVENNA, 89.
 Small Inn.
 CIVIASCO, 110.

CIVIDALE, 346.
Alb. al Friuli.
 CIVIDATE, 212.
 CLARO, 78.
 CLASSE, 421.
 Classis, 420.
 Clastidium, 65.
 Claterna, 457.
 CLUSSONE, 99, 211, 213.
 COCCAGLIO, 209.
 Codera TORRENT, 96.

CODOGNO, 192, 432.
Alb. della Stazione.

CODROIPO, 343.
Alb. Imperatore.
 COGLIO FALLS, 116.

COGNE, 39.
H. Grivola.
 COGOLETO, 484.

COIRE, 93.
H. Lukmanier, near the Stat.; *H. Steinbock*, S. of the town. Dil. to Chiavenna twice a day in summer in 12 hrs., 27 fr. Extra post with two horses, 152 fr.
 COLA, 217.
 COL D'ARBOLE, 39.
 COL DE L'ASSIETTE, 4.
 COL DI BARANCA, 111.
 COL DI CAMPELLO, 75.
 COL DE CHAMPORCHER, 36.
 COL DELLA COLMA, 110.

COL DE LA CROIX, 34.
 COL DE LA CROIX DE FER, 4.
 COL DELLA DORCHETTA, 75, 111.
 COL DI EGUA, 111.
 COL DU GÉANT, 42.
 COL DE JOU, 36.
 COL DELLA LORA, 221.
 COL DE MIAGE, 42.
 COL RIVOLTO, 221.
 COL DE SEU, 4.
 COL DE LA VALLÉE ETROITE, 4.
 COL DU VALLONAT, 4.
 COL DE VESSONEY, 37.

COLICO, 96, 98, 108.
H. Angelo; H. Risi.
 COLLA, LA, 479.
 COLLECCHIO, 474.
 COLLEGNO, 7.
 COLMA, 217.
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 COLONNA DEI FRANCESI, 421.
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 COMACCHIO, 348.
 COMANO, 93.
 COMASCO, 75.
 COMBOÈ ALP, 38.

COMO, 84, 79, 105.
*Hotels: *H. Volta*, pens. 10 fr.; *H. Italia*; *H. Suisse*, cheaper. Restaurant *Frasconi*, good. Buffet. At Cernobbio, 3 m. distant, on the Lake (10 min. by steamer), is the **H. Villa d'Este*.
Booksellers: Meyer and Zeller, Piazza Cavour.
Luggage and Parcel Agents: Società Lariana, corner of the Piazza, on the quay.
 A Funicular Rly. runs between Como and Brunate. Trains every half-hour from 6.30 A.M. to 11 P.M. Single tickets, 1.50 l., return, 2 l.
 Compigno RIVER, 472.
 Compitum, 465.
 Comum Novum, 84.
 CONDAMINE, 478.

CONEGLIANO, 342.
Alb. dell' Europa.
 CONFENZA, 32.
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 CORNEDO, 340.
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CORNIGLIANO, 485.
Grand H. Villa Rachel.
 Eng. Ch. Service.
 CORNO DI DURIN, 108.
 CORNO DI S. COLOMBANO, 101.
 CORNO DEI TRE SIGNORI, 100.
 CORNUDA, 335.
 CORNUSCO, 117.
 Corona RIVER, 66.
 CORREGGIO, 467.
 CORSICO, 63.
 CORTANZE, 53.
 CORTE MAGGIORE, 438.
 CORTEOLONA, 192.
 CORTICELLA, 366.

COSSILLA (BIELLA), 27.
Stabilimento. Pens. in June and Sept., 10 fr.; July and Aug., 11 fr.
 COTAGNOLE, 246.
 COTIGNOLA, 428.
 COTTIAN ALPS, 2.

COURMAYEUR, 40.
*Hotels: H. Angelo; *H. Royal; H. Union; H. Mont-blanc.*
Guide, Berthod Alexis (le Français).
 COVELO, Dofile, 351.
 Coviglia TORRENT, 475.
 COZZO, 62.
 Cramont, 40.
 CREA, 60.

CREMA, 210.
Alb. Pozzo.
 CREMENAGA, 90.
 CREMIA, 108.

CREMONA, 192, 210.
Hotels: Alb. del Cappello, best; *Alb. d'Italia*; both in the main street. *Alb. di Roma*, in the Piazza.
 Cab: 50 c.; for an hour, 1 fr.; each subsequent $\frac{1}{2}$ hr., 50 c.
 Stationer: (Maps and Plans), *Pietro Fezzi*, 4 Corso Campi.

CRESpano, 338.

CRESpino, 472.

CREVA, 90.

CREVOLA, 74.

CROCE DOMINI, 212.

CROCETTA, 5.

Crostolo RIVER, 450, 467.

CRUSINALLO, 74.

CULOZ, 2.

Buffet, *H. Folliet*, near the Stat., clean and comfortable.

CUNEO, 49, 52.

H. de la Source; *Alb. Barra di Ferro*.

CUORGNÈ, 34.

Omnibus from the Stat. four times daily to Ponte (40 c.) twice to Locana (1 fr. 40 c.). Carriage-road for 4 hrs. towards *Ceresole*, 2 hrs. additional by mule-path to hotel.

CURCIUSA, 94.

CUREGLIA, 93.

Curone RIVER, 65.

CURTATONE, 198.

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H. Orlando, fair; Pension *Jennings*, 6 fr.; *P. Bellini*, 7 fr.; both good and well situated.

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DALBARD, 35.

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DEMONTE, 50.

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H. Mayer. Carriages for the Hotel Gardone Riviera. Omn. to the pier, 50 c.; luggage, 25 c.

DESERTO, 484.

Desiderius (King of the Lombards), 6, 33.

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DEVIL'S BRIDGE, 77.

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H. de la Ville et Poste, R. L. A., 5 fr.; D. 5 fr. *H. d'Espagne*.

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DONNAZ, 35.

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Alb. della Vittoria. Apply for information about the antiquities to the Signor *Avvocato Mazzari*.

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Hotels: *Alb. della Corona*, reasonable; *Alb. Firenze*.

Restaurant: *Italia*. *Caffè Orfeo*; *C. Europa*; both in the Piazza.

FAIDO, 78.

H. Suisse; *H. Faido*; *H. Angelo*; *H. Post* (Prince of Wales).

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English-speaking Confessor, *Rev. F. Feeney*, St. Patrick's College.

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FERRARA, 356, 401.

Buffet, poor. *Alb. Stella d'Oro*, opposite the Castle, the best. *Europa*, opposite the Post Office, poor.

Cab, 1 fr.; the hour, 1½ fr.

FERREA, 111.

Fersina RIVER, 350.

Fidentia, 437, 438.

FIESSO, 78.

Alb. Monte Piottino.

FIGINO, 92.

FILATTIERA, 475.

FILIGARE, 470.

Lodgings with Pension,
3 fr. 50 c. a day, without
wine.

FINALE, 468.

FINALMARINA, 482.

Locanda Garibaldi.

FINESTRE, COL, 50.

FIORENZUOLA, 437.

FIUME LATTE, 97.

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Hotels: On the Lung'
Arno: *H. de la Ville, H.
d'Italie, H. de la Paix,
H. Grande Bretagne et de
l'Arno, H. Victoria.* Away
from the river: *H. Milano,
H. de l'Europe, H. du Nord,
H. Minerva.* Pension Bel-
lini, P. Paoli, P. Piccioli,
all much frequented. (For
fuller details, see *Handbook
for Central Italy.*)

British Consul-General:
Major W. Percy Chapman;
Vice-Consul, Gennaro
Placci.

Physicians: Dr. A. R.
Coldstream; Dr. T. Hen-
derson; Dr. J. P. Steele;
Dr. S. A. Tidey.

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H. Adler; H. Kreuz.

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*Alb. della Posta; Alb.
d'Italia; Alb. Leone d'Oro.*

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Wretched Caffè at the
Stat. *Alb. Masini*; R. from
2 fr. Omn. 60 c.

Bookseller: Fr. Manuzzi,
18 Via Garibaldi.

FORLIMPOPOLI, 463.

FORNACCIA, 102.

FORNO, 75.

FORNO DI ZOLDO, 337.

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FORNOVO, 474.

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FOSDINOVO, 475.

FOSSANO, 48.

FOURNEAU, 2.

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Francesca da Rimini, 425.

Francesco Bussone, 44.

FRANZENSFESTE, 219.

Buffet, with rooms.

FRANZENSCHÖHE, 103.

Good roadside Inn.

FREGGIO, 78.

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GAMALERO, 56.

GANDRIA, 92.

GAP, 50.

GARDA, 217.

GARDONE-RIVIERA, 216.

*Hotel and Pension, sum-
mer and winter resort, in
a beautiful situation; 7 to
10 fr. Resident Physician.

GARDONE DI SOPRA, 216.

GARESSIO, 46.

GARGAGNANO, 243.

GARGNANO, 217.

Alb. del Cervo. Dil. to
Tormini, in connection with
the Tramway to Brescia.

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474.*

GATTINARA, 67.

GAVARDO, 244.

GAVIA PASS, 102.

GAVINANA, 470.

H. Ferruccio, comfortable,
good food, Eng. landlady.

GAVIRATE, 82.

GEMONA 343, 344, 345.

GENOA, 485, 55, 191.

Terminus, or *Stazione*
Piazza Principe (Buffet), a
handsome building, opening
into the *Piazza Acquaverde*
(A. 3). There is another
Stat. (P. B.) in the *Piazza*
Brignole (C. 6).

Hotels: 1st class—*H. de*
Gènes (C. 4, 5), best situ-
ation, and good, lift, R. 4 fr.;
Grand H. Isotta (B. C. 5),
Via Roma, handsome house,
excellent cuisine, lift; *H. du*
Parc (C. 5), in a large gar-
den, quiet; *H. de la Ville*
(B. 4), opposite the Ponte
Calvi, overlooking the har-
bour, airy and pleasant, but
noisy; *H. de Londres*, Via
Balbi, close to the railway
terminus, good and comfort-
able, moderate prices, lift;
H. Etrangers or *Rebecchino*,
lift, $\frac{1}{2}$ m. E., in the same
street.

2nd class—*H. de France*
(B. 4), a good commercial
Inn, excellent table, reason-
able charges; *H. Smith*,
close by, comfortable, R. $1\frac{1}{2}$
to $2\frac{1}{2}$ fr.

Acquasola Gardens: Mili-
tary Band three times a
week, in summer from 7 to
2 P.M.; in winter from 2 to 4.

Antiquities: *Maggi*, Via
Carlo Felice; *Serafino Ze-
rega*, 96 Via Luccoli (near
the steps, at the N. end).

Bankers: *Messrs. Granet, Brown, & Co.*, 7 Via Garibaldi. Agents for Orient and Inman lines, and Gen. Steam Nav. Co.

Baths, in the Salita S. Catarina. For baths in the sea, it is best to go down the coast to Cornigliano, Sestri or Pegli, on the W., or Sturla on the E.

Boatmen: Landing passengers from steamers, 1 fr. each; luggage, 50 kilo., 50 c.; 100 kilo., 1 fr.; above 100 kilo., no tariff. Boat in the port, or for an excursion round the moleheads and lighthouse, with one rower and 2 or 4 persons, 1 fr. 50 c. the first hour, 1 fr. afterwards, two rowers, half as much again. Small Steamers ply in the harbour from May 1st to Oct. 15th, running to Sestri and other places.

Booksellers: *A. Donath*, 44 Via Luccoli; half way between the Bourse and the Piazza Fontane Amorse. English and French Circulating Library. *Beuf*, Via Nuovissima, No. 2, good assortment of Guide Books and Maps; *Steneberg*, 4 Via Roma.

British Consul: *William Keene, Esq.*; Vice-Consul, *E. G. Reader, Esq.*, 18, Spianata dell' Acquisola. **American Consulate:** 14 Via Assarotti.

British Stores, and General Supply Agency. 8 Via Garibaldi — a most useful establishment. Grocery, stationery, hosiery, toilet articles, and general information office.

Cabs: Within the city, the course, 1 fr.; at night, 1½ fr. By the hour, 1½ fr. — additional half-hour, 75 c.; 20 c. for each article of luggage carried outside. Beyond the limits of the city, according to printed tariff.

Cafés: *Italia*, in a garden open only in summer, at Acquisola; *Milano*, in the Galleria; and at the above Restaurants.

Campo Santo: Cab there and back, waiting an hour, 2 fr.; 2 horses, 7 fr. Omn. 25 c.

The Casino, a Club of Ge-

noese noblemen and gentlemen, is in the Piazza Meridiana near San Francesco. Here are reading and billiard rooms. On the introduction of a member, strangers are liberally allowed the privilege of entrée for 3 months.

Chemists: *Zerega*, Via Carlo Felice, opposite the Theatre; *Adolfo Saltarelli*, Piazza delle Vigne.

Commission Agents, forwarding luggage, &c.: *F. Brocchi & Co.*, 8 Piazza Fossatello, 2nd floor. *Fratelli Gondrand*, 7 Via Roma, adjoining the H. Isotta. Railway tickets, sleeping cars, and registration of luggage. Murray's Handbooks. Shipping office at the Calata Zingari, opposite Palazzo Doria.

Confectionery and Luncheon, where wine, lemonade, &c., can be obtained: *Klainguti*, Via Carlo Felice, Piazza Soziglia, and Via Orefici. *Viennese Bread Shop*, Via Carlo Felice.

Dentist: *Dr. C. Bright*, 35 Via SS. Giacomo e Filippo.

English Church, built in 1873, from Street's design, in the Via Goito, *Rev. J. T. Christie, M.A.*; service on Sunday in winter at 11 and 5; Holy Communion at 8.15. *Scottish Presbyterian Chapel*, 4 Via Peschiera.

English Speaking Confessors: *Padre Casabona*, Oratory of St. Philip; *Rev. J. Gasparini*, Church of the Imm. Conception, Via Assarotti.

Funicular Rly., from the Via Caffaro to the Via di Circonvallazione, 10 c.

Furnished Apartments are not numerous. Apply at the British Stores (see below).

Guide: *Pasquali*, at the Hotel de Londres, also courier, speaks English perfectly.

House Agent: *Onniboni*, Via Carlo Felice.

Jewellery and Filigree Work: *Cavaglione*, 90 Piazza Soziglia; *Salvo*, 161 (filigree), and *Barabino*, 146, opposite, close to the Bourse (jewellery). Many others in Via Orefici and

Via Luccoli. For coral, *Costa*, 17 Via Giulia.

Luggage and Forwarding Agents: *Granet, Brown, & Co.*, 7 Via Garibaldi; *Gondrand* (see above).

Museum: Sun. and Thurs., 1 to 6.

News Room: The Società di Letture e Conversazioni Scientifiche have a suite of rooms supplied with newspapers, in the Piazza Fontane Morose, to which strangers can be introduced by a member.

Omnibus from the Piazza Deferrari to either Stat., 10 c.; to the Campo Santo, 25 c.; from the Stat. to the hotel, 1 fr.

Palazzo Balbi Senarega: Adm. 10 to 4, 1 fr.

Palazzo Brignole Sale: Mon., Thurs., Sat., 10 to 3. Library on Mon. and Thurs.

Palazzo Reale: Open daily.

Pension: *Clara Giglioli Lövenskiöld*, Colle S. Vito, Via del Pino 5. 6.50 to 8 fr. daily.

Photographer: *Alfred Noack*, 1 Vico del Filo, 7th floor, local views and Italian Riviera.

Physicians: *Dr. J. R. Spensley*; *Dr. C. Breiting*, 33 Via Mameli, speaks English; *Dr. G. Ferrari*, 18 Via Assarotti, Physician to the Protestant Hospital.

Post Office: Via Roma and Galleria Mazzini; letter-boxes in the principal streets.

Pottery: *San Sebastiano & Moreno*, Palazzo Verde, Via S. Martino d'Albaro. A visit to these 'Art Potteries' is highly recommended.

The Protestant Cemetery is closed for want of room. There is now a Protestant Section at the Campo Santo.

Protestant Hospital: Piazza San Bartolommeo, under medical superintendence. There are private rooms, where gentlemen or ladies can be received in case of severe illness, and where they will have better nursing and attention than they can hope for in an hotel. It is well deserving of the sup-

port of our travelling fellow-countrymen. A book to receive the names of subscribers will be found at the principal hotels.

Public Library: Open in summer, 7 A.M. to 10 P.M.; in winter, 8 to 11 A.M.

Restaurants: *Roma*, Via Roma and Galleria Mazzini; *Concordia*, with garden and fountain, Via Garibaldi, opposite the Palazzo Rosso; *San Gottardo*, Via Carlo Felice, excellent and moderate; *Raffaele*, 5 Via S. Luca, 1st floor, cheap and good; *Unione*, 9 Piazza Campetto; *Marchese*, late *Raschianino*, Piazza Seriglio, between the harbour and Via S. Luca, excellent Genoese cookery.

S. M. Carignano: Fee for ascending the cupola, 50 c.

Silks and Velvets: *Deferrari Brothers*, Piazza Competto, No. 42.

Stationer: *Enrico della Casa*, 12 Via Carlo Felice.

Steamers to Liverpool, by Cunard and Anchor Lines; Agent, *Carlo Figoli*. Florio, Rubattino, fine Italian boats, on Sun., and Fraissinet's smaller French steamers on Tues. and Sat. to *Marseilles*; Tues. and Fri. to *Leghorn*, *Naples*, *Palermo*, *Messina*, and *Catania*; Mon. to *Leghorn*, *Naples*, *Messina*, and *Catania*; Thurs. to *Leghorn* and *Naples*; Sat. to *Leghorn*, *Bastia* in *Corsica*, *Maddalena*, near *Caprera* and *Porto Torres* in *Sardinia*; Wed. to *Porto Torres*, calling at *Leghorn*; Sun, Mon., and Tues. to *Leghorn* and *Cagliari* in *Sardinia*; Sun. and Mon. calling at *Civita Vecchia*; on Tues. going on to *Tunis*. To London in 7 days, by the *Norddeutscher Lloyd* of Bremen, 1st class, 9*l.* 10*s.* *Leopoldo Brothers*, 10 Piazza San Siro. The same Co. run passenger steamers to New York direct every 20 days. 'Werra' and 'Fulda' (4814 tons) are most comfortable.

Telegraph Office: Palazzo Ducale, open day and night.

Tramway from the Piazza Caricamento, W. to San Pier d'Arena, Cornigliano, Sestri, and Pegli: N. to Rivarolo,

Bolzaneto, and Pontedecimo, in the Val Polcevera.

Wine: *Giarotto*, 6 Via Sebastiano, opposite the Caffè Roma.

GENTILINO, 92.

GERA D'ADDA, 192.

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GOMAGOI, 103.

H. Reinstadler.

GORDOLA, 90.

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GORIZIA, 344.

Alb. della Posta; Alb. Formentini; Alb. Corona d'Ungheria.

GORLAGO, 209, 213.

GÖSCHENEN, 77.

H. Göschenen. *Buffet; luncheon, 3½ fr. with wine. Omn. to Andermatt, 2 fr.; two-horse carriage, 10 fr. Dil. to Coire and Brieg.

GOSENSASS, 219.

**H. Gröbner.*

GOZZANO, 31, 67, 75.

GRAGLIA, 27.

Hydropathic Establishment, with Post and Telegraph. 10 fr., all included. Good *Trattoria* at the Sanctuary. Rooms in the Ospizio.

Grana River, 55.

GRANDATE, 87.

GRANDOLA, 93.

GRAND PARADIS, 34.

GRANDE ROSSÈRE, 42.

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GRAVELLONA, 59, 74, 114.

Alb. del Sempione. Omn. to Pallanza, 75 c. Dil. to Baveno.

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Pens. Delapierre; H. du Mont Rose.

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IMOLA, 457, 400.

Alb. d'Italia; no omnibus.*Impera* RIVER, 46.*Impero* RIVER, 480.

INCINO, 88.

INDUSTRIA, 26.

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**H. Tiroler Hof*, excellent; *H. Goldene Sonne*; *H. de l'Europe*; all near the Stat.

INTRA, 115.

H. de la Ville (Posta); *H. Vitello* (Leone d'Oro).

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ISELLE, 73.

Alb. della Posta, indifferent.

ISEO, 212.

Alb. Leone d'Oro.

ISOLA BELLA, 113.

Alb. Delfino, pens. 7 fr.; *Trattoria del Vapore*.

ISOLA DI BERGEGGI, 482.

ISOLA BUONA, 479.

ISOLA DEL CANTONE, 55.

ISOLA COMACINA, 106.

ISOLA LECHI, 216.

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Alb. Scudo di Francia; *Alb. Europa*; *Alb. Universo*.

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Lacus Benacus, 215.*Lacus Larius*, 104.*Lacus Sebinus*, 213.*Lacus Verbanus*, 112.

LAGHETTO, 350.

Osteria Cappella, near the lake.

LAGO ALSERIO, 87, 88.

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LAGO CALDONAZZO, 350.

LAGO CANDIA, 35.

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*Hotel.

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LAGO GERONDO, 192.

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LANZO (TURIN), 34.

Alb. della Posta; *A. Europa*.

LANZO D'INTELVI, 79, 92, 106.

**Hotel Belvedere*. Pens. 9 to 10 fr.; Eng. Ch. Service in July and August. *Caffè Centrale*, lower down.

LARCHÉ, COL DE, 50.

Larrey, Marquis de, 4.

LA SALUTE, 115.

LA-SAXE, baths of, 40.

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La Thuile TORRENT, 40.

LA TREMEZZINA, 106.

LA TRINITÀ, 51.

Laus Pompeia, 430.

LAVAGNA, 505.

LAVARONE, 350.

Alb del Cervo, tolerable.

LAVENO, 82, 60, 115.

Alb. della Posta; *Alb. del Moro*.

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Alb. Italia e Croce di Malta, in the Piazza. *Trattoria Garibaldi*, near the Lake. Omn. from the Stat. to the Steamer, 50 c.

LECHI, 216.

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LEGGISTEIN, 77.

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LE LAUZET, 50.

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LEPRESE, 100.

LERICI, 507.

Inn on the Quay, tolerable.

LESA 113.

LE SARCHE, 220.

LEVANTO, 506.

Alb. Nazionale, pension,
6 fr.; *Hôtel Levanto*, only
open from June 15 to
Sept. 15.

LEVICO, 350.

Bath establishment, much
frequented.

LICCIANA, 475.

LIDO (VENICE), 328, 347.

Good Restaurant at the
Bathing Place.

LIERNA, 108.

Lima RIVER, 470.

Limentra RIVER, 469.

LIMONE (COL DI TENDA), 50.

H. de la Poste.

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Buffet. **Grand H. Lo-*
carno, with a garden. Pens.
8 to 10 fr. Eng. Chapel.
H. Reber; *H. Corona*. Caffè
Ristorante, Sollini.

LÖCHLIBERG, 93.

LÜCHLIBERG PASS, 94.

LODI, 430.

Alb. del Sole, R. A., 2 fr.;
Alb. del Gambero.

LODIGIANA, 192.

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LOJANO, 470.

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Alb. della Posta.

LONGIANO, 465.

LONIGO, 247.

LOREO, 345, 346, 348, 349.

LOVERE, 213, 209, 244.

Hôtel Lovere, good; *Alb.*
S. Antonio, very rough.

LOVERO, 100.

LOWERZ, lake of, 76.

Lacus Dianæ, 428.

LUGANO, 90, 78, 107.

***Buffet**, at the Stat. Fun-
icular Rly. to the town,
30 c. up, 20 c. down.

Hotels: **H. du Parc*, in
the old Convent of S. M.
degli Angioli, near the Eng.
Ch.; **H. Beauséjour*, open
in winter—both with fine
gardens. **H. Splendide*,
near the suburb of Paradiso,
at the foot of Monte Salva-
tore. All these of the first
class, with high charges. *H.*
Lugano, moderate. Near
the Stat., *H. Washington*,
H. St. Gotthard, both mo-
derate; *H. Beauregard*.

At Paradiso, 1 m. S. of the
Stat., on the Lake, *H. Reich-*
mann, *H. Bellevue*, all with
gardens. At Cassarate, 1 m.
E., also on the Lake, *H. Villa*
Castagnola, Pens. 8 fr.

Restaurants: *Bernadoni*,
near the Steamboat Pier;
Biaggi, between this and
the Funicular Stat.; *Ameri-*
cano, N. of the Piazza
Bandoria; *H. Suisse*, close
to the N.W., near the Post
and Telegraph Office. Caffè
Jacchini; *C. Centrale*, both
near the Public Gardens.

Confectioner: *Meister.*

Eng. Church Service near
the *H. du Parc*, from Apr.
to Oct.

Luggage and Forwarding
Agents: *Gagliardi, Bian-*
chi, & Co.

Baths in the Lake, S.
of the town, 50 c.

Post Office: *Via Canova.*

Bookseller: *Dalp.*

Carriages: Tariff at the
Hotels.

Boats, 1 fr. an hour; with
two rowers, 2 fr.; dearer at
the hotels. Longer dis-
tances, according to tariff.

Steamers: To *Porlezza* 5
times a day in summer,
twice in winter, in 1 hr.

LUGO, 401, 421, 428.

LUINO, 60, 90, 115.

**H. Simplon*, on the
Lake; *Grand H. Luino*,
facing the Stat.; *Posta.*
Good Buffet.

LUKMANIER PASS, 78.

Luna Nova, 508.

Lunigiana, 508.

Lura RIVER, 33, 87.

LURAGO, 87.

LUSERNA, 47.

LUSIGNANO, 480.

LUZZARA, 467.

Lys RIVER, 35.

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MACALO, battle of, 45.

MACCAGNO, 115.

Alb. della Torre.

MÂCON, 2.

***Buffet.** *H. des Champs*
Elysées; *H. de l'Europe.*

Macra RIVER, 508.

MACUGNAGA, 74, 111.

H. Monte Rosa, R. A.,
3 fr.; *H. Monte Moro.*
Eng. Chaplain in Aug.

MADATSCH GLACIER, 103.

MADATSCH SPITZE, 102.

MADERANER TUAL, 77.

Good Inn, 3 hrs. from
Amsteg.

MADERNO, 216.

MADESIMO, 95.

Stabilimento, good, and
much frequented in summer.

MADESIMO FALLS, 95.

MADONNA DELLA BOCCIOLA,
110.

MADONNA DELLA CORONA, 221.

MADONNA DEL GAZO, 485.

MADONNA DELLA GUARDIA, 479, 480.

MADONNA DI LIVO, 108.

MADONNA DEL MONTE BERICO, 252.

MADONNA DEL MONTE (VARESE), 83.

MADONNA DELLA RUOTA, 479.

MADONNA DI S. MARTINO, 106.

MADONNA DEL SASSO, 110, 116.

MADONNA DEL SOCCORSO, 106.

MADONNA DI SOVIORE, 506.

MADONNA DI TIRANO, 99.

Alb. San Michele.

MAGADINO, 90, 115.

H. Bellevue

MAGASA, 244, 245.

MAGENTA, 32.

Maggia RIVER, 112, 116.

MAGNAVACCA, 349.

Magra RIVER, 475, 508.

MAGRE, 341.

MAGREGGIO, 89.

Maira RIVER, 48.

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MALCESINE, 217.

MAL'ONTENTA, 269.

MALGHERA, FORT, 269.

MALGRATE, 89.

MALNATE, 83.

Malme RIVER, 25.

MALPAGA, 208, 166.

MANDELLO, 97, 98.

MANERBA, 216.

MANERBIO, 210.

MANGANO, 181.

MANTUA, 198, 178, 467.

Hotels: Aquila d'Oro, the best, good food, reasonable; *Croce Verde*, nearly opposite; both in the main street.

Caffè: Veneziano; Vecchio; near the end of the main street, close to S. Andrea.

Chemist: Foggia, Via S. Giovanni del Tempio.

Cab: 75 c.; first hour, 1½ fr.; second, 1 fr.

Bookseller: Mondovi, 10 Via Orefici.

MARANO, 269.

MARASINO, 212.

MARCABIA, 197.

Marco Polo, house of, 326.

Marecchia RIVER, 421.

MARENGO, 54, 63.

MARIAGO, 89.

Marmo Majolica, 82.

MAROGGIA, 79.

Locanda Elvezia.

MARONE, 212.

MARIADI, 460, 472.

MARTELL THAL, 102, 104.

MARTINENGO, 208.

MARZOBOTTO, 469.

MAS, 336.

MASCHERE, LE, 471.

MASEGRE, 99.

MASER, 335.

MASI, 350.

MASSA (CARRARA), 502.

H. Massa, Pension, 6 to 6½ lire; *Alb. Giappone.*

MASSAGNO, 78, 93.

MASSALOMBARDA, 428, 429.

MATTARANA, 505.

Mayen Reuss RIVER, 77.

MAZZORBO, 328, 330.

MEDA, 88.

MEDOLE, 178, 207.

MEINA, 113.

Alb. Zanetta; Alb. del Verbano.

MELDOLA, 463.

MELE PROMONTORY, 480.

MELEGNANO, 430.

MELIDE, 79, 90, 92.

Locanda Micheli.

Mella (MELA) RIVER, 168.

MELZO, 166.

MENAGGIO, 93, 107.

**Grand H. Vittoria*, pens.

8 fr.; Eng. Ch. Service

in May, June, and Sept.

**H. Menaggio*, close to the

landing-place and Stat.

MENDRISIO, 79.

**H. Mendrisio; H. Angelo.*

MENTONE, 51, 478.

Mera RIVER, 95.

MERAN, 104.

MERATE, 117.

Alb. del Sole.

MERCENASCO, 35.

MERGOZZO, LAKE, 115.

MERONE, 88, 89.

Merula RIVER, 480.

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MEZZOLARA, 428.

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MIASINO, 75, 109.

MIGNANEGO, 55.

MIGNENZA, 475.

MILAN, 120, 80, 88.

Central Stat. (F. 3), good *Buffet*, a handsome building, with paintings by *Pagliano* and *Induno* in the waiting-rooms. There is another Stat outside the Porta Genova (A. B. 8), on the line to Alessandria—the railroad making the circuit of half the city in passing from one to the other. *Nord Milano Stat.*, for Varese and Laveno (B. 5). Hotel Omnibus only at the Central Stat. Cab, 1 fr. 25 c.; luggage, 25 c., each heavy package. Porter into the town, 50 c.; Tramway, 10 c.

*Hotels: 1st class—*H. de la Ville* (1, F. 5, 6); good position. Table-d'hôte, 5 fr. without wine; dinner in private, 6 fr.; luncheon, 3 fr. 50 c.; bedrooms from 4 fr.; service 1 fr. a day, no Pension. **H. Cavour*, facing the public gardens (6, F. 4), very good and quiet; no Pension. **H. Continental* (2, E. 5), Pension, 12 fr., lift. *H. Milano*, frequented by Germans. Pens. 11 fr. Post, Telegraph, and Rly. Ticket Office. *H. Gran Bretagna*, in the Via Torini (3, D. 6), with a winter garden, moderate charges. *Hôtel Monin*, opposite the Museo Civico (F. 4), small, comfortable, and clean. Pens. 10 fr. 2nd class—*H. Europa* (5, E. 5, 6). Pens. 11 fr., and *H. Roma*, next door. *H. Metropole*, Piazza del Duomo, lift, reasonable. *H. Centrale* (S. Marco), Via del Pesce. Pens. 8 fr. *H. Bella Venezia*, Piazza S. Fedele (restaurant, but no table-d'hôte). *H. du Lion et Trois Suisses*, corner of the Corso Vittorio Emanuele (F. 5), reasonable. *Pozzo*, Via Torino (D. 6). *Francia*, 19 C. rso Vitt. Eman., both good and cheap. *H. du Nord*, near the Central Station.

Restaurants: Biffi, Gal-

leria Vittorio Emanuele. *Guffanti*, 2 Via San Giuseppe, near La Scala. *Rebecchino*, Via Santa Margherita (also 2nd-class hotel), dear. *Toscana*, E. of the Galleria Vittorio Emanuele.

Cafés: *Gnocchi*, *Biffi*, both in the Galleria Vitt. Em. *Cova*, near La Scala (music, 8 to 10). *Guffanti* (Borsa), 2 Via San Giuseppe, near the Scala. *Eden*, Piazza Castello. *Alberti*, Via Mercanti. One of the specialties of Milan is the *panettone* (plum-loaf), made in large quantities, especially at Christmas and Carnival.

Public Baths, with swimming-basin, *Bagno di Diana*, outside the Porta Venezia, 1 fr. *Bagno Nazionale*, Viale di Porta Ticinese (D. 8).

Post Office: Via Rastrelli, behind the Palazzo Reale. Open 8 A.M. to 9 P.M.

Telegraph Office: Piazza dei Mercanti; open at all hours.

Cabs (Vetture): The letter A refers to carriages with white numbers; B to yellow. Railway cabs with red numbers:—

	A fr. c.	B fr. c.
For the course	1 0	—
Half an hour.	1 0	1 25
An hour	1 50	1 75
Each subsequent half-hour	1 0	1 0
Each article of luggage outside	0 25	0 25

Carriages for the day and for excursions. The Omnibus Company (*Società Anonima degli Omnibus*) let out good carriages for the town and country within 50 miles at very reasonable prices. Tariff and orders at the office in the Piazza del Duomo and outside Porta Venezia, No. 4 Via Omnibus.

Tramway from the Piazza del Duomo to all the principal gates of the city, and to the Cimitero Monumentale, 10 c.; to the Rly. Stat., 10 c.

Steam Tramway to Monza, Pavia, Magenta, Gallarate, Saronno, Cagnola, Va-

prio, Seregno, Treviglio, and Vimercate.

British Consulate: 17 Via Principe Amedeo (F. 3). **American:** No. 7 Via Monte Napoleone.

English Church: 8 Via Andegari, behind the Hôtel Continental (E. 5). Service at 11 A.M. and 4.30 P.M. *Italian Free Church*, 20 Via del Pesce; Sun. at noon and 8 P.M. *Vaudois Ch.*, Via S. Giovanni in Conca, same hours.

English-speaking Confessor, Rev. Antonio Müller, 30 Via Alessandro Manzoni; at the Cathedral daily from 8 to 10 and 1 to 4.

Physicians: Dr. John Hill, M.R.C.S., 17 Via Principe Umberto; Dr. G. W. Fornoni, 26 Corso Vitt. Emanuele; Dr. Hans Mohr, 4 Via Passarella.

Dentists: Dr. Terry (American); *Wunderling*, 21 Via Borgo Spesso; Dr. Marley, 17 Corso Porta Romana.

Druggist (Farmacista): Zambelletti, 1 Piazza San Carlo.

Banker: Ulrich, 21 Via Bigli.

Money Changer (Cambio Valute): Minoletti, Piazza Mercanti, opposite the Telegraph Office.

Booksellers: Hoepli, 59 Galleria de Cristoforis, modern literature in all languages, handbooks, maps, &c., besides many old and rare works; Dumolard, 21 Corso Vitt. Eman; Sacchi (formerly Artaria), Via Santa Margherita, guide-books, maps, photographs of scenery and of the drawings of the old masters preserved in the Brera and Ambrosian Libraries, also of L. da Vinci's and Luini's frescoes.

Circulating Library: English, French, German, and Italian books, Dumolard, Corso Vitt. Emanuele.

Stationer: Gussoni, 2 Via Torino, opposite the front of the Cathedral.

Music: Ricordi, Galleria Vitt. Emanuele.

Terra Cotta Works: Dell'Ara, 56 Galleria Vitt. Emanuele; Cantagalli, just beyond Porta Romana.

Bonnets, Hats, &c.: Ghezzi, 25 Portici, Galleria Vitt. Eman. Good and not dear.

Mantles, Dresses, &c.: Ventura, 29 Corso Vitt. Eman. Good; but make a bargain.

Boots and Shoes: Ghezzi, 11 Galleria Vitt. Eman.; Beltrami, 7 Corso Vitt. Eman., for ladies.

Woollen Articles: Beati, Corso Vitt. Eman., corner of Via S. Paolo.

Gloves: Nullo, 23 Piazza del Duomo.

Jewellers: Calderoni, 12 Piazza del Duomo; Gonfolieri, under the portico.

Sculptor: Eugenio Lombardi, 4 Via Paolo Sarpi.

Silk (for which Milan is famous): Osnago, 5 Via S. Radegonda.

House Agents: Tacani, 24 Via D'gana; Gavazzoni, 14 Via S. Raffaele; Cook & Son, Via Aless. Manzoni.

Carriers (Spedizionario): G. Bono, 8 Via Agnello; Gondrand, Via Tre Albergi.

There are public clocks in conspicuous parts of the city, showing Roman time, and controlled by electric wires from the great regulator in the Old Council Hall of the Palazzo Municipale del Marino, Piazza della Scala. This is regulated every 24 hours by telegraph from the Observatory at Rome.

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MIRANDOLA, 451, 468.
Misano, 469.
MISSAGLIA, 117.
MITTLERE PEDER SPITZE, 102.

MODANE, 2.
Buffet, 4½ fr. with wine.
H. International, not good.

MODENA, 452, 467, 468.
Hotels: Alb. Reale, pretentious and dear, food indifferent. S. Marco, good food, honest people, unpretending. Italia, tolerable. H. Mondatoria.
Caffè Nazionale, in the Corso, good.

- Cab, 80 c.; two horses,
1 fr. 25 c.
Bookseller : *E. Sarasino*.
MODIGLIANA, 473.
MOGLIANO, 341.
MOLGORA, 117.
Molinasso River, 44.
MOLINELLA, 428.
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*Alb. di Mondovì, near the
Stat. ; Alb. Croce di Malta*.
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Alb. Leone d'Oro.
MONFORTE, 246.
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*Alb. Scudo d'Oro ; Alb.
Scudo d'Italia*.
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- MONTALLEGRO, 503.**
Good Restaurant.
- MONTALTO DORA, 35.
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MONTE CAPRINO, 91.
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MONTE CARLO, 478.
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MONTE CHIARO, 178.
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MONTE FENERA, 67.
MONTE FERRONE, 212.
MONTE FRaine, 215.
MONTE GALDO, 254.
- MONTE GENEROSO, 79,**
106.
**Hôtel Generoso, Pens.*
12 fr. Eng. Church Service.
Funicular Rly. from Capog-
lago, 10 fr. there and back.
On holidays, 8 fr.
MONTE GIRONÈ, 475.
MONTE GLENO, 99.
MONTE GRIGNA, 87, 97, 98.
MONTE GROSSO, 473.
MONTE GUARDIA, 366, 456.
- MONTE LEGNONE, 96, 98,**
107.
Club Hut 1 hr. below the
summit.
MONTE LUNGO, 475.
MONTE MAGGIORE, 217.
MONTE MARCELLO, 508.
MONTE MASSUCCIO, 100.
MONTE MATTO, 49.
MONTE MAZZUCONE, 75.
MONTE MESMA, 110.
MONTE MORIA, 436.
- MONTE MOTTERONE, 75,**
109, 115.
Near the summit : **Alb.*
Motterone, good and mode-
rate, R. L. A., 3 fr.; D.
4 fr. Pens. 9 fr. Donkey
or mule, with driver, from
Miasino or Armeno to the
- hotel, 5 fr.; there and back
the same day, 7 fr.; re-
maining one night, 10 fr.
Char from Armeno, 10 fr.
On the mountain, 1 hr.
above Stresa or Baveno,
H. Levo (2000 ft.), good.
- MONTE MUSINO, 7.
MONTE OLIMPINO, 79.
MONTE OLIVETO, 485.
MONTE OVOLO, 469.
MONTE PASUBIO, 332.
MONTE PENNA, 210.
MONTE PIRCHIRIANO, 6.
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MONTE S. BARTOLOMMEO, 216.
MONTE S. GIORGIO, 90.
MONTE S. PRIMO, 89, 106,
107.
- MONTE. S. SALVATORE,**
90, 91.
Restaurant at the Summit
with beds.
Funicular Rly. from Lu-
gano, 4 fr. there and back.
On holidays, 2 fr.
- MONTE SENARIO, 471, 472.
MONTE DELLA STELLA, 49.
MONTE SPITZ, 340.
MONTE TAMARO, 78.
MONTE TOMBA, 244.
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- MONTEBELLUNA, 335, 341.**
Locanda della Stazione,
5 min. from the Stat., rough.
- MONTECCHIO, 247, 339.**
Alb. Rosa d'Oro.
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MONZA, 118, 80, 166.
Hotel: Alb. Castello e Falcone, tolerable, on the l. near the Stat.
 Fee for showing the Iron Crown and Treasury, 5 fr.
 Steam Tramway to Milan and Barzano.

MORBEGNO, 98.
Alb. dell' Ancora.
 MORCOTE, 90, 92.
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MORI, 218, 221.
Railway Hotel, tolerable.
 Carriage to Riva, one horse, 4 fl., two horses 8 fl.
 MORTARA, 59, 62, 63, 191.
 MORTOLA, 476, 478.

MOSSO S. MARIA (BIELLA), 27.
Alb. Borrino; Alb. Canale; both unpretending. Post and Telegraph.

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 NAXBERG, 77.
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NERVI, 502.
*Hotels: *Eden Hotel*, above the town, large and well-managed; **H. Vittoria*, in a garden near the sea and Stat., good, clean, and comfortable, civil landlord, pens. 7 to 12 fr., according to room and floor. In Feb. and March, 8 to 12 fr. *Grand H. and Pension Anglaise*, 10 to 15 fr.; *H. Nervi*; *H. Suisse*, both small.
 Pensions: 8 to 10 fr.; *Bellevue*; *Bonera*; and several others. Furnished rooms are scarce, and cost 800 to 1500 fr. for the season. Villas, 2000 to 4000 fr.
 Physicians: *Dr. Laudian*, *Dr. Friedmann*, *Dr. Schetelig* (speaks English).
 Dentist: *Dr. Bright*, every Fri. at the H. Victoria
 Chemists: *Pescetto*, near the H. Anglaise; *Gallo*, near the Post-Office, at the W. end of the long street.
 English Ch. Service at the Hotel Eden.
 Excellent drinking water from Busalla near Genoa.
 Tariff for boats and carriages at the hotels.

Nervia RIVER, 478.
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NOVARA, 30, 60, 67, 71, 75.
Alb. d'Italia; *Tre Re*; *H. de la Ville*; *Roma*. *Buffet. *Caffe Coccia*, in the corner of the Theatre.

NOVATE, 96.
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NOVI, 54, 62, 191.
Alb. di Novi, near the Stat. *Alb. della Sirena*. Buffet.

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 OLMENETA, 210.
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 OMBRONE VALLEY, 470.
OMEGNA, 74, 109.
Alb. Centrale, nearest to the Stat.; *Alb. della Posta*; *Alb. Manin*.

ONEGLIA, 480, 46.
 Buffet. *Alb. della Vittoria*. Toll for carriages across the bridge, 2½ fr.
 ONGERO, 92.
 ONNO, 108.
 Orco RIVER, 25, 34.
 Orfano CANAL, 347.
 ORIA, 92.
 ORMEA, 46.

ORNAVASSO, 74.
Alb. Italia.

OROPA, 26.

Hydropathic Establishment (June 1 to Sept. 30), 10 to 12 fr.

Physicians: *Dr. G. Mazzuchetti*; *Dr. Camillo Bozzolo*; *Dr. S. Belfanti*; *Dr. R. Mazzuchetti*.

ORRIDO DI BOLETO, 110.

ORRIDO DI CANNOBIO, 115.

ORRIDO DI CHIANOC, 6.

ORRIDO DI FORESTO, 6.

ORRIDO DI NESSO, 98, 106.

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ORTA, 109, 31, 75.

**Alb. San Giulio*, R. 3 fr., A. 1 fr., D. 4½ fr.; *Alb. Leone d'Oro*, cheaper. On the S cro Monte, *H. Belvedere*, 10 min. above the Lake.

ORTLER SPITZE, 102, 103.

ORZINUOVI, 178.

Osman of Chieri, 44.

OSOGNA, 78.

OSOPO, 343, 344.

OSPEDALETTI, 479.

**Grand H. de la Reine*, pens. 8-14 fr.; *H. Suisse*, pens. 6½ to 8 fr.

English Church Service. Casino.

OSPIZIO DI SAN GIOVANNI (BIELLA), 26.

Pens. 5 fr.

OSSANO, 60.

OSTENO, 92.

Alb. d'Osteno.

OSTIANO, 197.

OSTIGLIA, 207, 474.

Otto of Wittelsbach, 222.

OTTOBIANO, 59.

OULX, 4.

Alb. Leone d'Oro; *Alb. delle Alpi*, close to the Stat., rough.

OVADA, 62.

OVIGLIO, 56.

OYACE, 37.

P.

PADENGHE, 215.

PADERNO, 161.

PADUA, 254, 337, 352.

Hotels: *Stella d'Oro* (Fanti), tolerable, prices rather high. **Croce d'Oro*, clean, good food, no table d'hôte.

Restaurants: *Gasparotto*, Via S. Canziano; *Due Croci*, opposite S. Antonio.

Caffè: **Pedrocchi*, opposite the University, a handsome building with marble tables.

Cab: 1 fr. the drive, 1½ fr. the hour.

Tramway through the principal streets.

Booksellers: *Fratelli Drucker*, near the University.

PAESANA, 47.

Pagano della Torre, 87, 480.

PAGI, 504.

Paglione River, 51.

PAIN DU SUCRE, 41.

PAITONE, 244, 178.

PALAZZOLO, 209, 214.

PALESTRO, 32, 191.

PALLANZA, 115, 75.

**Grand H. Pallanza*, pens. in summer 7 to 12 fr., in winter 6½ to 10 fr. Eng. Church Service. Resident Physician. Lift. **Grand H. Eden*, formerly *Garoni*, on the promontory, similar charges. *Alb. della Posta*, on the lake, pens. 6-8 fr.; *Pens. Villa Maggiore*, 7 fr. 2nd class, *H. Milano*; *H. Italia*.

PALLAREA, 51.

PALMARIA, 507.

PAMBIO, 92.

PANARO, 401.

Panaro River, 456.

Panchino, 473.

PARADISO, 91.

PARAGGI, 503.

PARATICO, 209, 213.

PARAVICINO, 87.

PARIS, 2.

Parisina and Ugo, 360.

PARMA, 440, 467, 474.

Hotels: *Italia*, good food, landlord speaks Eng-

lish. *Croce Bianca*, good rooms, recently modernised. *Caffè Cavour*.

Cab: 1 fr. the drive, 1½ fr. the hour. With two horses or at night, half as much again.

Booksellers: *Ferrari and Pellegrini*, 9 Strada Cavour; *Luigi Battai*.

Camera di San Paolo: Keys at the Picture Gallery.

Picture Gallery: 9 to 4, 1 fr.; catalogue 1 fr.

Museum of Antiquities: 9 to 4, 1 fr.; Sun. 10 to 2, free.

Teatro Farnese: Keys at the Picture Gallery, 50 c.

Parmesan cheese, 63, 431.

PARONA, 222.

PASIAN SCHIAVONESCO, 343.

PASSO BARBELLINO, 99.

PASSO DI CAMEDO, 108.

PASSO DI SAN JORIO, 108.

PASSO DI MADESIMO, 95.

PAVESANA, 192.

PAVIA, 186, 192, 429.

Hotels: *Croce Bianca* (a. C. 3); *Tre Re* (b. C. 3).

Restaurant: *Demetrio*, in the Corso; also a *Caffè*.

Post Office: in the Mercato Coperto.

Cabs: 80 c. a drive; 1 fr. 50 c. an hour.

Bookseller: *Bizzoni*, 73 Corso Vitt. Emanuele.

PAZZOLINO, 92.

PAZZOLO, 91.

PECORILE, 451.

PEDESCALA, 333, 351.

PEDONE, 49.

PEGLI, 485.

**H. de la Méditerranée*, in a large garden; *H. Gargini*; *H. Angleterre*, cheaper.

Eng. Church of St. John.

PEJO, 100.

PELESTRINA, 347.

PELLA, 110.

Alb. del Pesce.

Pellagra, 53.

PELLINO FALLS, 110.

Pentapolis, 423.

PERGINE, 350.

Alb. Voltolini.

PERI, 121.
PERINALDO, 479.
PERLEDO, 98.
PEROSA, 47.
PESCHIERA, 179, 213, 214.
Locanda Torrette, very poor.
PESCONA TORRENT, 75.

PESIO (CERTOSA DI), 48, 49.
**Hotel and Pension, excellent, open on 1st June, 9 fr. a day.*

Physician : Dr. Maltat.
Peter Martyr, Death of, 79.
Petrarch, House of, 354.

PETTINASCIO, 75.
PEAFFENSPRUNG, 77.

PIACENZA, 432, 67.
Good Buffet.
Inns : *Croce Bianca* (B. 4), tolerable, and not dear; *Italia* (C. 4); *S. Marco*, a little W. of the Croce Bianca, comfortable, obliging landlord.

Cafés : Battaglia, in the Piazza dei Cavalli; *Grande*, in the Strada S. Raimondo.
Post Office : Strada S. Lazzaro (C. 5).

Cabs : The course, 50 c.; for each half-hour, 75 c.; 2 horses, the course, 75 c.; the half-hour, 1 fr., 10 P.M. to 6 A.M., 25 c. extra; port-manteau, 25 c.
Omnibus : 75 c.

PIADENA, 197.
PIANAZZO, 94.
PIANERO, 470.
PIANEZZA, 7.
PIANO, 48.
PIANO DELLE FUGAZZE, 332.
PIANO TONDO, 78.
PIATTA MARTINA, 101.
Piave River, 336, 342.
PIAZZA, 98.
PIAZZA MAGGIORE, 269.
PIAZZOLA, 451.

PIEDICAVALLLO, 27.
H. Mologna, good.
PIEDIMULERA, 74.
PIERRE TAILLÉE, 39.
PIETOLE, 193.
PIETRALIGURE, 481.
PIETRAMALA, 470.

PIETRASANTA, 502.
Alb. Unione; Alb. Europa.
Pietro Bembo, 339.
PIEVE D'ARROSIA, 46.
PIEVE DEL CASIO, 59.
PIEVE DI CENTO, 366, 401.
PIEVE DI LEDRO, 245.
H. Touriste; Alb. alla Torre.
PIEVE S. STEFANO, 427.
PIEVE DI TESINO, 351.

PIEVE DI VALL' ARSA, 332.
Rough Inn.
PIGNA, 479.
PILONE, MADONNA DEL, 43.

PINEROLO, 47.
Alb. della Campana; Alb. Cannone d'Oro.

PINETA, 420, 349.
PINO, 43, 90.
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PIOVENE, 333.
Pioverna River, 98, 107.
PISA, 509.
PISCIADILLA, 100.
Pisciattello River, 465, 466.

PISOGNE, 212, 213.
Alb. Glisoni.

PISTOIA, 470.
PITECCIO, 470.
PITELLI, 507.
PIURO, 95.
PIZZIGHETTONE, 192.
PIZZO DEL MARE, 102.
PIZZO DEL MORO, 111.
PIZZO SCALINO, 99.
PIZZO TERRE, 94.
PIZZO DEI TRE SIGNORI, 98.
Placentia, 432.
PLANCIE, 50.
PLEIS, 103.

Pliny the Younger, birthplace of, 85.
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POGGIO RUSCO, 401.
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POJANA, 254.
Polcevera River, 485,
POLENTA, 464.
POLESELLA, 355.
Pollentia, 55.
POLLENZO, 55.

POMFOSA, 348.
PONALE FALLS, 217.
PONFIENZA, 191.
PONT, 34, 36.
PONT D'ÆL, 39.
PONT BOSEL, 36.
PONT DAVISOD, 39.
PONT ST. LOUIS, 478.

PONT S. MARTIN, 34.
Alb. della Rosa.
PONT DES SALASSIENS, 36.
PONTASSIEVE, 473.

PONTE, 34.
Alb. Valentino.

PONTE DELLA BADIA, 473.
PONTE DI BRENTA, 269.
PONTE BROLLA, 116.
PONTE DI CAFFARO, 244.
PONTE CELLA, 421, 474.
PONTE CURONE, 65.

PONTE GRANDE, 75, 111.
Good Inn.
PONTE DELLA GULA, 70, 111.
PONTE LAGO SCURO, 356.
PONTE LUNGO, 481.
PONTE MALOCCHIE, 197.
PONTE DI NAVA, 46.
PONTE NUOVO, 89.

PONTE DELL' OLIO, 210.
Alb. del Sole.
PONTE DELLA ROCCA, 34.
PONTE SAN MARCO, 78.
PONTE S. PIETRO, 161.

PONTE DELLA SELVA, 208, 213.
Good Inn.
PONTE TRESA, 90, 115.
PONTE DELLA VEJA, 243.
PONTE DELLA VENTURINA, 470.

PONTEBBA, 344.
Buffet.
PONTEDECIMO, 485.
PONTENURE, 437.
PONTES, COL DE, 50.
PONTREMOLI, 475, 508.
PONZANA, 30.
Pope Julius II., 483, 484.

PORDENONE, 342.
Alb. Quattro Corone.

PORLEZZA, 93, 107.
Alb. del Lago (Pension).
 2 M 2

PORRETTA, 469.

Alb. Cavour, tolerable,
In Summer, good accommo-
dation at the Baths.

PORTICO, 473.**PORTO (LAGO MAGGIORE), 115.****PORTO CERESIO, 83, 90.****PORTO FINO, 503, 504.****PORTOGRUARO, 343, 345, 346.****PORTOMAGGIORE, 401, 428.****PORTO DI MAGNAVACCA, 348.****PORTO MAURIZIO, 480, 476.**

H. de France, very bad
Inn, but civil people.

PORTONE, 475.**PORTO VENERE, 507.**

Trattoria Nazionale, near
the landing-place.

Portoro Marble, 507.**PORZA, 93.****POSCHIAVO, 99.****POSSAGNO, 338.****POVEGLIA, 347.****POZZA A FALLS, 116.****POZZOLENGO, 179.****Prà, 485.****PRACCHIA, 470.**

Buffet.

PRAD, 104.

*H. Alle Post; H. Neue
Post.*

PRATA, 95.**PRATO (St. Gotthard), 78.****PRATOLINO, 471.****PREDORE, 213.****PREGASINA, 217.****Prekele River, 340.****PREMENO, 115.**

H. Premeno (Pens.).

PRÉ-ST.-DIDIER, 40.

H. Rosa; H. de Londres.

PRESTINE, 212.**PRIMARO, 349.****PRIMOLANO, 336, 351.**

Alb. della Posta.

PROMONTIGNO, 96.

Hotel Bregaglia. Eng.
Ch. Service (C. C. S.).

PULICIANO, 472.**PUNTA BIANCA, 508.****PUNTA DEL CORVO, 508.****PUNTA PAGANO, 503.****PURIA, 92.****Q.****QUADERNA, 457.****Quadrilateral, The, 207.****QUARAZZA, 112.****QUARNA, 75.****QUARTO (GENOA), 502.****QUARTO CAGNINO, 160.****QUART VILLEFRANCHE, 37.****QUATTRO CASTELLA, 451.****Querazzo River, 55.****QUERCIOLO, 473.****QUINCINETTO, 35.****QUINTO (GENOA), 502.**

Hotel Quinto, in a garden.

QUINTO (VERONA), 243.**R.****Rabbiosa Torrent, 95.****RACCONIGI, 47.****RAPALLO, 503.**

Hotels: H. de l'Europe,
excellent, good food, obliging
landlord; *H. Rapallo (Posa).*

English Church Service
(S. P. G.) from Dec. 15 to
Apr. 20 at the latter Hotel.

Chemist: Tonolli, makes
up English prescriptions.

RAVENNA, 401, 349, 428, 474.

Hotels: Hotel Byron,
good food, charges rather
high. *Alb. San Marco*.
Caffè Byron, at the Post's
House. Avoid local water,
which comes from turbid
wells. *Acqua potabile* is
brought from Trieste.

Cab: 1 fr. the drive, 2 fr.
the hour; outside the town,
according to bargain.

Steam Tramway to Forlì,
starting from the Piazza
Dante.

Booksellers: Fratelli
David, Via Cairoli.

Photographs: Ricci, Via
Farini.

Steamer to Trieste in
10 hrs., every Sun. after-
noon, returning on Thurs.
fare 30 fr.

Razotta Torrent, 472.**Rea River, 45.****RECCO, 503.****RECOARO, 340, 221, 332.**

In the village, *Alb. Eu-*
ropa, Trettenero, Tre Co-
rone; at the Springs, *Stabi-*
limento Reale, Giorgetti.

REGGIO NELL' EMILIA, 450, 467.

Alb. della Posta, best
rooms. Carriage for Canossa,
15 or 25 fr. *Alb. Centrale*,
best food. *Caffè dell' Eu-*
ropa, in the Piazza, good.

REGOLEDO, 98, 107.**Reno River, 365, 428, 456, 468, 469.****RESCIA, 92.****RESENONE, 87, 89.****Retrone River, 248.****Retto Torrent, 505.****REUSS RIVER, 77.****REVELLO, 47.****REZZANO, 436.****REZZATO, 178, 244.****REZZONICO, 107.****RHÊMES, 39.****RHO, 33, 80.**

Richini, birthplace of, 167.

Rigossa River, 465, 466.**RIMA, 111.****RIMASCO, 111.**

Poor Inn.

RIMELLA, 75, 111.**RIMINI, 421, 466.**

Hotels: Alb. Aquila d'Oro,
good food, clean rooms,
reasonable charges; *Alb.*
d'Italia, Via Sigismondo;
Caffè del Commercio, good.

Bookseller: Malvolti,
Piazza Guilio Cesare.

Cab, 1 fr. the course.

Tramway to the Sea Baths.

Carriage to S. Leo and S. Marino in two days, with two horses, 40 fr.

RINVERSO, 7.

Rio Grande Torrent, 439.

RIOLA, 458, 469.

RIVA, 217, 220, 245.

Hotels: **H. du Lac*, in a large garden, pens. 3 fl. English Chaplain in June and Oct. *H. Sole d'Oro*, on the Lake, similar charges. *H. Riva*.

Baths in the Lake, 40 kr.

Boat, 40 kr. an hour.

Omnibus to Arco, 20 kr.

RIVA DI CHIERI, 52.

RIVAROLO, 25, 34.

RIVERA BIRONICO, 78.

RIVERGAPO, 210, 437.

RIVOLI, 25.

RIVOLI (GARDA), 217, 222.

RIVOLTELLA, 179.

ROANA, 333.

ROBECCHETTO, 32.

ROBECCO, 210.

ROBILANTE, 50.

Robiote Cheese, 46.

ROCCA D'ANFO, 244.

ROCCA BIGHERA, 50.

ROCCA DI FONTENELLATO, 439.

ROCCA DI MANERBA, 216.

ROCCA SAN CASCIANO, 473.

ROCCADEBALDI, 52.

ROCCAMELONE, 34.

ROCCHETTE, 333.

ROCCIA MELONE, 5.

ROCHEMELON, 5.

ROGOREDO, 181, 429.

Roja River, 51, 478.

ROMAGNANO, 67.

ROMAN REMAINS AT AOSTA,

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ROMAN REMAINS AT ACQUI,

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ROMAN REMAINS AT POLLEN-

TIA, 37.

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ROMAN REMAINS AT VENTI-

MIGLIA, 478.

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ROMANO LOMBARDO, 167.

RONCEGNO, 350.

Well-managed Bath-establishment, and several good Hotels.

RONCO, 35, 246.

Ronco River, 460, 463, 474.

RONCOFREDDO, 466.

ROSAZZA, 27.

Alb. della Gragliasca, small, but good and clean.

Rosminians, 7.

ROSSA, 118.

ROSSBERG, 76.

ROSSENA, 451.

ROSTA, 7.

ROTHKREUZ, 76.

Buffet.

ROTONDA CAGNOLA, 88

ROTONDA CAPRA, 248.

ROTZO, 333.

ROVATO, 167, 209.

ROVEGLIA, 45.

ROVEGLIANA, 340.

ROVENNA, 105.

ROVERANO, 505.

ROVERBELLA, 466.

ROVEREDO (ROVERETO), 221, 332.

H. Rovereto, Corso Nuovo; *Alb. del Cerco*; *Alb. dell'Olivo*; *Alb. della Corona*; *Alb. Agnello*.

Carriages: *Guiseppa Wenter*, Corso Nuovo, near the Hotels Rovereto and Olivo.

ROVERO, 473.

ROVIGO, 355, 345.

Alb. Corona Ferrea, R. A., 2 fr.

RUBBIERA, 451.

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RUITOR GLACIER, 41.

RUTA, 503, 504.

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SAAS GRAT, 112.

SABBIO, 244.

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SACRO MONTE (ORTA), 109.

Alb. Belvedere.

SACRO MONTE (VARALLO), 68.

SAGRADO, 344.

S. ABBONDIO (LUGANO), 92.

S. ABBONDIO (LAKE OF COMO), 108.

S. AMBROGIO (SUSA), 6.

Osteria del Sole, wretched.

S. AMBROGIO (VERONA), 243.

S. ANGELO, 430.

S. ANTONINO, 6.

S. ANTONIO, 466.

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ST. BARTHÉLEMY, 37.

S. BARTOLOMEO, COL DI, 45, 46.

S. BENEDETTO PASS, 473.

S. BENEDETTO (Po), 401.

S. BENEDETTO (SPEZIA), 505.

ST. BERNARD HOSPICE, 39.

S. BERNARDINO, PASS, 78.

S. BERNARDO, tunnel, 67.

S. BIAGIO, island, 216.

S. BONIFACIO, 246, 339.

S. CARLO BORROMEO, STATUE, 81.

S. CATARINA, Baths, 100, 102, 104.

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S. CATARINA (PERGINE), 350.

S. CLEMENTE, 347.

S. CRISTINA, 335.

S. CROCE, 508.

S. DALMAZZO (BORGO DI), 49.

S. DALMAZZO DI TENDA, 51.

S. DAMIANO, 53.

S. DANIELE, 343.

S. DONNINO, BORGO DI, 438.

S. FEDELE (LUGANO), 92.

S. FEDELE (RIVIERA), 481.

S. FELICE, 468, 474.

S. FIORE DI SOPRA, 342.

S. FRANCESCO DEL DESERTO, 332.

S. FRUTTUOSO, 504.

S. GENESIO, 26.

Grand Hotel.

ST. GENESIO, Baths, 26.

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 S. GIACOMO, 95.
 S. GIORGIO (CASALE), 60.
 S. GIORGIO (PIACENZA), 436.
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 S. GIOVANNI (LAKE OF COMO), 107.
 S. GIOVANNI (LOVERE), 213.
 S. GIOVANNI MANZANO, 344.
S. GIOVANNI (OSPIZIO DI), 27.
 Pension, 5 fr.
 S. GIOVANNI, sanctuary of, 27.
 S. GIOVANNI (TIMAVO), 344.
 S. GIULIANO, 65.
 S. GIULIO, MOLA DI, 109.
 S. GIUSEPPE DI CAIRO, 46, 58, 483.
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 S. ILARIO, 450.
 S. LAZZARO (PARMA), 449.
 S. LAZZARO (PIACENZA), 437.
 S. LAZZARO (VENICE), 327.
 S. LEO, 427.
 S. LORENZO (RIVIERA), 476, 480.
 S. LORENZO DELLA COSTA, 504.
 S. LUCIA, 222.
S. MAMETTE, 92.
 Alb. Stella d'Italia.
 ST. MARCEL, 37.
 S. M. DI CAMPO, 504.
 S. M. DELLE CHIAVARI, 504.
 S. M. DELLA CORONA, 217.
 S. M. DELLE GRAZIE (MANTUA), 197.
 S. M. INCORONATA, 485.
 S. M. MADDALENA, 355.
 S. MARIA (MÜNSTER THAL), 101.
 S. M. IN PONTO, 349.
 S. M. DELLE STELLE, 243.
S. MARGHERITA, 503.
 H. Bellevue, good table and excellent wine. Pens. 6½ to 8 fr. English Chaplain from March 16 to April 20.

S. MARIA (STELVIO), 102.
 Small Inn.
 S. MARTINO DELLE BATTAGLIE, 179.
 S. MARTINO DI LANTOSCA, 50.
 S. MARTINO (NOVARA), 32.
 S. MARTINO (VERONA), 246.
 S. MICHELE (GARDA), 216.
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 S. NICCOLÒ (PIACENZA), 66.
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 ST. PIERRE (VAL D'AOSTA), 39.
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 S. QUINICO, 340.
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 S. SOFIA, 473.
 S. SPIRITO, 347.
 S. STEFANO DI MAGRA, 475.
 S. STEFANO (RIVIERA), 480.
 S. TERENCE (LUNIGIANA), 475.
 S. TERENCE (SPEZIA), 507.
 ST. THÉODULE, 37.
 S. TOMMASO IN LIMINE, 166.
 S. VIGILIO, 217.
ST. VINCENT, 36.
 H. Lion d'Or; H. Ecu de France.
 S. VITALE, 339.
 S. VITO, 345.
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 SALMOUR, 45.
Salsubium, 473.
 SALTO DELLA BELLA ALDA, 7.
SALÒ, 216, 178, 244.
 Alb. del Gambero, fair; make a bargain. *H. Salò*, pens. 8 fr.

SALSOMAGGIORE, 439.
 Gr. Albergo Detraz e Panighi, R. 2.50, D. 5 fr., Baths 1 to 3 fr. Tax for the Season, 8 fr.
SALUTE (LA), 115.
 Inn at the Hydropathic Establishment.
 SALUZZO, 47, 49.
 SALVARANO, 451.
 SANOGGIA, 456.
 SAMOLACO, 96.
SAMPIERDARENA, 55, 485.
 Buffet.
SAN DALMAZZO DI TEN-DA, 51.
 Hydropathic Establishment, well-managed. Chaplain in July and Aug.
 SANGONE, 46.
SAN LEO, 427.
 Locanda Venanzi, homely.
SAN MARCELLO, 470.
 Alb. della Posta; Alb. della Pace; Pens. Rochat. Many Furnished Rooms in the village. *Villa Margherita*, ½ m. from the village, good Pension, with large Music-room and Baths.
SAN MARINO, 425, 426.
 Alb. Michelti, in the Borgo, tolerable.
SAN PIETRO (SUSA), 4.
 Good Inn, much frequented in summer.
SAN REMO, 479.
 Hotels (all of the first-class, and excellent): *West End* (lift); *Royal; Anglais; Londres; Iles Britanniques; Bellevue; Paradis*; all W. of the town. Second class: *H. de l'Europe et la Paix*, near the Stat.; *National; Commerce*, good; all in the town. On the E. side, first-class, *Victoria; Méditerranée; Nice*. Second-class: *H. de Rome*.
 Pensions: *Quisisana; Flora, Trapp, *Bristol, Pavillon, Eden, Bellavista, H. de la Reine*; all good, to the W. of the town. *Villa Belvedere; Villa Lindenhof*; E. of the town. The prices at the hotels and pensions vary much, and inquiry should be made beforehand.

Apartments and Villas for the season are easily obtained. Apply to *Mr. Congreve*, 16 Via Vittorio Emanuele, or to *Mr. Benecke*, No. 15.

Bankers: *Asquasciati*, 23 Via Vitt. Emanuele; *A. Rubino*, No. 19; *Marsaglia Brothers*; *Mombello, Debraud & Co.*

Boat: 1 fr. an hour.

Bookseller, with a circulating library, *Gandolfo*.

British Vice-Consul: *Mr. Congreve*, also wine merchant and house agent. U.S.A. Consular Agent, *Alberto Ameglio*.

Cabs: in the lower part of the town, 1 fr. the course by day, 1 fr. 50 c. at night; two horses, 1 fr. 50 c. and 2 fr. 50 c. On the higher ground, 50 c. extra. By the hour, lower town, 2 fr.; two horses, 3 fr.; upper town, 50 c. extra; outside the town, another 50 c.

Cafés: *Commerce; Européen*.

Club: *Circolo Internazionale. English Club*, Villa Anita, Via Vitt. Emanuele.

Dentists: *Buss*, 19 Via Vitt. Emanuele; *Dr. C. T. Terry*, Villa Bracco, No. 6, American.

Donkey: 5 fr. a day, 3 fr. half a day.

English Church: *St. John Baptist*, Via Carli; *All Saints*, Corso Imperiale.

English Druggist: *F. R. Squire*, 19 Via Vittorio Emanuele (qualified).

English Grocers: *Steiner Saluzzi & Co.*, Via Vittorio Emanuele.

English Nurses Institute, 19 Via Vitt. Emanuele.

There is a Home for English invalid ladies in reduced circumstances, and a Society for providing competent English Nurses in case of extreme illness in families.

Agent for forwarding **Luggage**, *Carlo Stefano*, 11 Corso Marina.

Music three times a week in the Public Gardens.

Physicians: *Dr. Freeman*; *Dr. Michael Foster*; *Dr. H. Gray*; *Dr. F. H. Humphris*; all English.

Post and Telegraph, in the Via Roma.

Restaurants: *Européen, Métropole, Cavour*.

SAN ROMOLO, 479.

H. des Alpes, poor. Luncheon should be brought from San Remo.

SANTA, 118.

SANTA CATARINA, 100.

**Stabilimento di Bagni*, closed on 15 Sept.

SANTERNO, 428, 457.

SANTHIA, 26.

Alb. del Pallone.

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SARMATIA, 45.

SARMATO, 66.

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Alb. Svizzera, excellent food, D. 5 fr. with wine; Luncheon, 2 fr. Omn. to Santuario. *Alb. di Roma*, opposite the Stat., cheap. Buffet.

British Vice-Consul: *Sig. Ottavio Ponzzone*, 5 Molo (10 to 12, and 2 to 4).

Seaman's Institute close by.

Pinacoteca: Sun. and Thur. 10 to 2.

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Good Mountain Inn.

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Rough but clean accommodation at the Baths.

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- SESTRI LEVANTE, 505.**
H. de l'Europe, close to the Sea, tolerable.
 Carriage to Spezia, 2 horses, 50 fr.
- SESTRI PONENTE, 485.**
**Grand Hotel*, comfortable, good food, reasonable.
 Eng. Ch. Service.
- SETTA RIVER, 469.**
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*Hotels: *Croce di Malta*, clean, comfortable, and well-kept; luncheon with wine, 3 fr., D. with wine, 5 fr.; R.L.A. from 4 fr. 75 c. Pens. 8 to 12 fr. Large Library. Omn., 1 fr. *Gran Bretagna and Italia*, both commercial; *Giappone*, Corso Cavour, tolerable.
 Boats (Rowing): 1 fr. an hour.
 Cabs: 70 c.; with two horses, 1 fr.
 Tariff for Cabs and Rowing Boats at the Hotel.
 Cafés: *Elvetico; C. del Corso.*
 Post Office: Corso Cavour.
 Telegraph Office: Via Da Passano.
 Eng. Church Service at the Hotel Croce di Malta, Dec. to May.
 Dentist: *Dr. Bright*, twice a month at the H. Croce di Malta.
 British Vice-Consul: *Joseph H. Towsey, Esq.*
 Carriage to Porto Venere, 8 to 12 fr. Steamer there and back, 50 c.
- SPIGNO, 57.**
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**H. des Îles Borromées*, pens. 11 fr. Eng. Church Service. **H. Milan*, close to the Steamboat Pier, pens. 10 fr. *Alb. San Gottardo*, unpretending. Dil. twice daily to Gravello. Boat to the Isola Bella, 2 fr. First hour, 2 fr.; each succeeding hour, 1 fr.
 Physician: *Dr. H. Danvers.*
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- SUPERGA, 23.**
 Good Restaurant close to the Church.
- SURETTAHÖRNER, 94.**
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H. de Soleil; H. de France; both very rough.
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Alb. Nazionale; *Alb. d'Italia*.
 Post Omnibus to Nice in 13 hrs., 10 fr. Two-horse carriage, 80 fr.
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Alb. Bazzoni, civil people, clean and good; pens. 7 fr., including wine.
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**Grand Hotel Trento*, near the Stat.; *H. Europa*, Via Lunga.
Caffè: *Nones*, P. del Marcellio Vecchio.
Baths: *Scuola Pubblica di nuoto*, Via Madruzzo.
Photographs: *G. B. Unterveggher*, No. 1 Via alla Stazione.
Post and Telegraph Offices: Piazza della Posta.
Carriages: *F. Gennari*, Via Larga.

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Bookseller: *Luigi Zop- pelli*, 26 Calle Maggiore.
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Hotels: **Europa* (9, D. 3), well situated in the Piazza Castello; **Grand H. de Turin* (4, C. 4), opposite the Stat., well-conducted; Lift; *Angleterre* (D. 4) — all first-class, with the usual charges. Second Class: *Centrale* (6, D. 3); *Feder Metropole and Bonne Femme* (9, C. 3); *Londra e Caccia Reale* (8, D. 3); *Dogana Vecchia*, Via Corte d'Appello (C. 3); *H. Suisse* (C. 5), near the Stat.
Restaurants: *Meridiana*, in a Gallery opening out of the Via Teresa; **Cambio*, Piazza Carignano; **Paris*, 21 Via di Po; *Tavella*, corner of Via di Po and Carlo Alberto. Second Class, Italian Cookery and excellent Barbera or Barolo wine: *Trattoria d'Oriente*, 43 Via Lagrange (D. 5); *Cuccagna*, 18 Via Garibaldi (C. 3). Vermouth, for which Turin is celebrated: *Carpano*, 18 Piazza Castello.
Cafés (very numerous): *Meridiana* and *Paris*, see above; *Borsa*, 25 Via Roma. English papers.
Confectioners: *Romana* (late Bass), S. side of Piazza

Castello; *Leonardo*, 4 Via di Po.

The chocolate of Turin is considered the best in Italy. Crisp, light bread, made in long thin sticks called *grissini*, is usually served at the table-d'hôte, and is remarkably good.

Palazzo Reale: Sun. and Thurs., 10 to 12 and 2 to 4. Tickets, No. 1 Piazza S. Giovanni, N. of the Cathedral, gratis.

Royal Library: 9 to 11 and 2 to 4, daily.

Armoury: Daily, 11 to 3; *permesso* obtainable only at the 1st door to the rt. on the staircase. Catalogue 5 fr.

Palace Gardens: Daily in summer from 11 to 3.

Nat. Hist. Museum: Daily, 1 to 4.

Picture Gallery: Sun., 12 to 3, gratis; on other days 9 to 4. Adm. 1 fr. A separate ticket (1 fr.) must be taken for the *Museum of Antiquities*, which also is open from 12 to 3 on Sun., free.

Industrial Museum: Sun. and holidays, 12 to 4; on other days, 9 to 11 and 2 to 4. 1st floor, Thurs., 1 to 4.

Cappella del Sudario at the Cathedral. Open daily until 10 or 11 A.M.

Public Library: 8 to 6, May to Nov.; 9 to 4 and 7 to 10, Nov. to May.

Accademia Albertina: 10 to 4, 50 c.

Museo Civico: Sun. and Thurs., 12 to 3, free; other days, 2 to 4, 50 c.

Cabs (*Cittadine*): One horse, from 6 A.M. to midnight, the course, 1 fr.; first half-hour 1 fr.; first hour 1½ fr.; each half-hour afterwards .75 c. Two horses, the course 1 fr. 50 c.; first half-hour 1½ fr., first hour, 2 fr., each half-hour afterwards 1 fr. 25 c. For each heavy article of luggage 20 c. Private carriages, 10 fr. half a day, 15 fr. the day. To the Superga, two horses, 25 fr., four horses 36 fr.

Tramways (10 c. the course) in all directions along the main thoroughfares, starting from the

Piazza Castello and other central squares.

Funicular Rly. to the Cappuccino, 15 c. **Museo Alpino** on the summit, 25 c.

Railway Stations: (1) *Stazione Centrale*, or Porta Nuova, a very handsome construction by Mazzucchetti, fronting the Piazza Carlo Felice (D. 5), the terminus of all the lines. Good Buffet. (2) *Stazione Porta Susa* (A. 4), the first station of the trains for Milan. (3) Station of the short line to *Ciriè*, near the Piazza Emanuele Filiberto (C. 1). (4) Station of the line to Rivoli, near the Piazza dello Statuto (A. 3).

Steam Tramways: From the Piazza Em: Filiberto (C. 2) to (1 m.) *Campo Santo*, (2 m.) *Regio Parco*, (4 m.) *Abbadia di Stura*, (6 m.) *Settimo*. Also to (7 m.) *Leyni*, and (9 m.) *Volpiano*. From the Piazza Castello (D. 3) to (14 m.) *Chivasso*, and (23 m.) *Brusasco*. Also to (6 m.) *Moncalieri*, and (17 m.) *Poirino*. From the Via Cibrario (W. of A. 3) to (7 m.) *Pianezza*, (7 m.) *Druent*, and (16 m.) *Venaria*. From the Piazza dello Statuto (A. 3) to (6 m.) *Tesoriera*. From the Via Sacchi (C. 5) to (6 m.) *Stupinigi*, and (9 m.) *Vinovo*. Also to (9 m.) *Orbassano*, with branches to (10 m.) *Cumiana*, and (11 m.) *Giarèno*. From the Corso Vitt. Emanuele to (5 m.) *Moncalieri*, (12 m.) *Carignano*, (17 m.) *Carmagnola*, and (36 m.) *Saluzzo*. For the *Superga*, Steam Tramway to (3 m.) *Sassi*, thence Funicular Rly.

Post Office and Telegraph Office: Via Principe Amedeo, corner of Piazza Carlo Alberto (D. 3).

Physician: *Dr. Pacchiotti*, speaks English, 25 Via S. Francesco di Paola.

Chemists: *Tarico*, Via Roma; *Massino*, 3 Via San Filippo.

English Church Service: 15 Via Pio Quinto, behind the Vaudois Church, Sun., 11 and 3.30.

English-speaking Confessor, *Abbate Grossi*, San Filippo.

British Consulate: 3 Via Venti Settembre; *American*, 11 Via Vanchiglia.

Bookseller (for guide-books, works of art, maps, and photographs): *Loescher* (*Carlo Clausen*), 19 Via di Po; *Bocca*, 3 Via Carlo Alberto; *Casanova*, 2 Via dell'Accademia delle Scienze.

Bankers: *Nigra*, 19 Via dell'Arsenale; *Vincent Teja*, 13 Via Ospedale; *Geisser*, 13 Via delle Finanze.

Gloves (celebrated): *Fiorio*, 13 Via Garibaldi.

Baths: Via della Zecca, 40 Via Provvidenza. *Swimming-baths* in the river above the old bridge.

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Alb. d'Italia, R. 2 fr.; *Alb. Croce di Malta*. Buffet.

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 VAL DENTRO, 100, 101.

VALDIERI, 49.
Bath Establishment, 10
fr., all included.
 VALDUGGIA, 67.
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 VAL LEVENTINA, 78.

VAL LIVIGNO, 100.
Pensione Alpina, small
but good.
 VAL LORINA, 245.
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Alb. d' Italia, D. 4 fr., R.
 3 fr., pens. 7 to 8 fr.; *Posta*;
 both fair. *Croce Bianca.*

VARALLO POMBA, 60.
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**Grand Hotel, Excelsior,*
 excellent, on a height 1 m.
 from the town, with a large
 garden. Pens. 10 fr. Eng.
 Church. Nearest Stat., *Cas-*
beno. *Alb. d' Italia*, near the
 town Stat. *Europa*, large,
 with fine courtyard; *Caffè*
Siberia. At the Madonna

del Monte, *Alb. del Riposo*,
 good; fine air and view.

Castiglione d'Olona is
 worth a visit from Varese.

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At the exit from the *Rail-*
way Station (B. 2), porters
 and commissionnaires await
 the traveller's arrival. Gon-
 dola to the hotel, 1 fr. Each
 piece of luggage not carried
 in the hand, 15 c. Omnibus-
 gondola, not recommended.
 Steamers from the Scalzi
 Church, on the l. of the iron
 bridge, to any stopping-place
 (see below), 10 c., 15 on Sun-
 days and fête days. Hand
 luggage only taken.

Hotels: H. de l'Europe,
 Palazzo Giustiniani, on the
 Grand Canal (2, D. 5), good
 situation, fine view. Rooms
 from 3 fr. No pension. *Dan-*
niel's Hotel Royal, Riva degli
 Schiavoni (1, C. 6), good situ-
 ation, fine view. Rooms
 from 4 fr. Plain breakfast,
 2 fr. Luncheon, 4 fr. Pen-
 sion for room, two meals and
 service, 10 fr. a day. The
 same proprietors have the
H. Beau Rivage, a few doors
 further on, quieter. **Grand*
Hotel, Palazzo Ferro, Grand
 Canal (3, D. 4). Excellent
 situation, charges high.
 Rooms from 4 fr. Pension,
 without wine and candles,
 13 fr. **H. de la Grande*
Bretagne, with a small gar-
 den on the Grand Canal;
 comfortable. Pension, 10 to
 12 fr., without wine or
 candle. **H. Roma* (Pension
 Suisse), on the Grand Canal
 (9, C. 4, 5), clean and good,
 moderate charges. Bed-
 rooms from 3 fr. Pension,
 9 to 12 fr., without wine.
**H. Victoria* (7, C. 5) not on
 the Grand Canal. Rooms
 from 3 fr. Pension, 10 fr.
 Comfortable, well managed.
 Much frequented by Ameri-

cans and Cook's tourists. *H. d'Angleterre*, Riva degli Schiavoni (10, C. 6), small but comfortable. Rooms from 2½ fr. Pension, 9 fr. *H. d'Italie* (4, D. 5), Grand Canal and Piazza di S. Moise. Table-d'hôte, 4½ fr. with wine. Luncheon, 3 fr. Rooms from 2½ fr. Pension, 9 to 10 fr. *Luna* (5, D. 5), close to the Piazza di S. Marco. Well managed. Frequented by Germans. Table-d'hôte, 4 fr. without wine. Luncheon, 2½ fr. Rooms, 2 to 3 fr. Pension, 9 fr. *Città di Monaco* (6, D. 5). Table-d'hôte, 4 fr. without wine. Rooms on the Grand Canal 3 to 4 fr. Pension, 9 fr.; on the Grand Canal, 10 fr. No public sitting-room. *Bellevue* and *San Marco*, both in the Piazza, cheap and tolerable. *Cavalletto*, pension, 7 fr. without wine. *H. Milan et Pension Anglaise*, on grand canal, opp site the Church of Sta. Maria della Salute, pension from 7 to 10 fr.

Private Apartments may be obtained for about 40 or 50 fr. a month. Some of the best are on the *Riva degli Schiavoni*. Enquire at Ongania's library.

Cafés: *Florian*, S. side of the Piazza San Marco, has long enjoyed a European reputation, and is good, but dear. Galignani and some French newspapers may be seen there. *Svizzero*, also good; N. side. *Café degli Specchi*. *Quadri*, with *Restaurant on the 1st floor. *Giardinetto*, on the Canal, in front of the Palazzo Reale, only in summer. *Orientale*, on the Riva degli Schiavoni, cheaper, frequented by Italians. *Caffè della Borsa*, at the landing-place of the Piazza S. Marco, recently opened.

Restaurants: *Quadri* (see above); **Bauer Grünwald*, opposite S. Moise.

2nd class, with good Venetian cookery, and excellent wines:—

San Gallo, Campo S. Gallo, N. of the Piazza. *Cavalletto*, good white wine (Conegliano bianco). *Vapore*, near the Ponte Baretteri in the Merceria. *Capello Nero*, behind the clock.

Post Office (C. 5): Open 8 A.M. to 9 P.M. Letters for England and France are despatched twice a day.

Telegraph Office, 1260 Bocca di Piazza, outside the Piazza S. Marco, on the W.

Gondolas: *Tariff* within the city limits (*Circondario*), which includes all the ferries, and the islands of S. Servolo, S. Clemente, S. Lazzaro, S. Giorgio in Alga, S. Secondo, S. Angelo della Polvere, La Grazia, Lido, San Michele di Murano (cemetery), and Murano: for 1 to 4 persons, with one boatman, 1 fr. for the first hour, and 50 c. for every succeeding one; over 4 hrs. ½ the tariff extra; for the day of 10 consecutive hrs. 5 fr.; double these fares with two rowers; if a second rower tries to get engaged when unnecessary, the words, "basta uno" will dismiss him; beyond the city limits, two oars at least compulsory, and the tariff augmented by 10 c. per hour for each oar. An agreement must be made for distances not contemplated by the tariff. By the day, with one man, 5 fr., with two, 8 fr., if a bargain be made, with a trifling buonamano.

All gondoliers are obliged to carry the Police tariff, which they must exhibit if required, and a lantern at night is also compulsory. Complaints for misbehaviour or overcharge may be made to the Guardie Municipali, or at the office of the Municipality, Pal. Loredano, Grand Canal.

Small Steamers, 'Vaporetto', ply every 12 or 15 min. on the Grand Canal between the railway station and the public gardens, stopping frequently. Fare, 10 centesimi, for the whole distance or any part of it. Also every ¼ hr. to Murano, from the Fondamente Nuove (B. 5), calling at the Campo Santo (S. Michele). Fare, 10 c. to either place, 15 c. on Sundays and holidays.

Ferries (Traghetti): At many points on the Grand Canal ferries to the opposite bank have been established (fare 5 c.). On calling out "Traghetto," a ferryman

responds. There are also ferries between the Molo and S. Giorgio Maggiore, fare, 15 c.; between the Molo and the Giudecca, 30 c.; between the Molo and the Giardini Pubblici, 50 c., and from the Molo to the Steamboat, on arrival or departure, each person 20 c.; between the Fondamente Nuove and Murano, 30 c. The fares are doubled at night.

Steamer to Trieste (Austrian Lloyd), Tues., Thurs., and Sat., every night at 11 or 12; average passage 7½ hrs. in the best boats. Fares 15 fr. and 12½ fr. The hrs. vary with the season; but they can be ascertained at the office of the companies.

Italian Steamer every Sun. at 6 A.M., and Wed. at 4 P.M., going on thence to Ancona and along the coast to Palermo and Genoa.

For *Chioggia*, in 2½ hrs., at 8 and 2 from Nov. to Feb. 8, 11, and 3 from Mar. to Oct., returning at 7 and 2.30, or 7, 11, and 3.30. Fare 2 fr. Circular tickets, Venice, Chioggia, Rovigo, Padua, Venice, good for 10 days, 1st. class 15 fr., 2nd class 11 fr. 10 c. A very enjoyable excursion.

The *Navigazione Italiana* Company's steamers leave for Ancona and Brindisi every Sunday at 4 P.M.

There are steamers of the *Navigazione Italiana* Company which go to Constantinople, touching at various places (see the printed advertisement).

A steamer once a month to Liverpool—*Burns and McIver's* line—fare £21, voyage about 15 days. Agent, Pardo Brothers, Fondamenta Barbarigo.

There are also regular lines of steamers to London, Glasgow, and Amsterdam, but chiefly for merchandise.

American Consulate: Ponte delle Ballotte, San Luca.

English Vice-Consulate Traghetto San Felice, on the Grand Canal.

English Church: In the Campo S. Vio, beyond the iron bridge; Service on Sun. at 10.30 and 3 P.M.

Presbyterian Church: Service at 11½ on Sun.,

Sottoportico del Cavalletto, Piazza S. Marco.

English-speaking Con-
fessor, *Don Marino Tom-
maseo*, S. Gallo.

High Mass at St. Mark's
on Sun. at 11. **Greek Service**,
at S. Giorgio dei Greci, on
Sun. at 10. **Armenian Ser-
vice**, in the Calle dei Fabbri,
at 10½ on Sundays.

Chiesa Valdese: Ponte
Cavagnis, S. M. Formosa.

Bankers: *S. A. Blumen-
thal and Co.*, 3945 Calle del
Traghetto S. Benedetto;
Jesurum Bros. and Co.,
Campo SS. Filippo Giacomo
4292.

Money Changers: Several
just outside the Piazza S.
Marco towards S. Moise.
Florentini, 1239 Bocca di
Piazza, opposite the Tele-
graph Office, can be recom-
mended.

Physicians: English doc-
tor, *Dr. Ernest van
Somerén*, Palazzo Balli Valier,
Sta Maria del Giglio;
(speaking English) *Dr. G. de
Angelo*, S. Salvatore Calle
di Mezzo 4960; *Dr. Cini*,
Campo S. Toma, keeps a
Dispensary.

Surgeons: *Prof. Vigna*;
Dr. Venier.

Dentist: *Sternfeld*, No.
4085 Calle Cavalli, S. Luca,
to be recommended.

**Teachers of Italian,
French, and English**: *The
Misses Holas*, S. Gallo,
Sotto Portico, *Zorzi*, No.
1078; *La Signora R'ta
Foresti*, No. 4161 Riva
Schiavoni.

Apothecaries: *Pisanelli*,
Campo S. Polo. *Zampironi*,
Salizada, S. Moise, 1494,
sells pastilles (*Fidibus*) for
driving away mosquitoes.

Sea Baths: Venice is
now much frequented on
account of the bathing on
the *Lido* (see below), to
which a steamer starts every
½ hr. (30 c.) in July, August,
and September. Tramway
in 5 min. across the narrow
strip of land the Bathing
Establishment, with good
restaurant, a large café, read-
ing and billiard rooms, and
a pretty walk along the
shore.

There are **floating baths**
moored opposite the Riva

degli Schiavoni (1 fr.). Ferry
across from the Riva, 5 c.

Guides: 5 lire a day.
They are now formed into
a licensed society, but are
quite unnecessary, and in-
directly lead to additional
expense. Sacristan at the
churches, 20 to 50 c.

Caution. — *Travellers
should insist upon being
taken to the Shops, &c.,
where they wish to go, and
should be careful not to be
imposed upon by, or accept
the recommendations of,
valets de place, gondoliers,
and hotel servants, some of
whom are in the pay of
dishonest persons. Those
guides only should be em-
ployed who can show a cer-
tificate of the Società Mutuo
Soccorso ed Incremento;
with the sign of two hands
clasped together. Travellers
are also cautioned not to
pay for articles purchased
until they have them in
their possession.*

Shops: The best are in
the Piazza, in the *Merceria*
and *Frezzeria*, and in the
wide lane running W. of
S. Moise.

N.B.—Many of the shop-
keepers will take two-thirds
or even less than the sum
originally asked. Prices
are always highest in the
Piazza of S. Mark.

**Venetian Curiosities and
Objects of Art**: *Guggen-
heim*, Canal Grande; *Ric-
chetti*, Palazzo Garzoni, Canal
Grande; and *Marcato*, Casa
della Vida; *Moise Rietti*,
Palazzo Guistinian (one of
the best, with reasonable
prices).

Jewellers: *Messiaaglia*,
probably the best, under the
Procuratie Vecchie; *Pal-
lotti*, 26 *Merceria* dell'
Orologio. *Podio*, S. Moise.

Venetian Glass: The Ve-
nice and Murano Glass and
Mosaic Company, Limited
(an English joint-stock
Company), are the most
celebrated manufacturers of
blown glass, smalt or opaque
glass ornaments, mosaics,
&c. The show-rooms (open
from 9 to 6) are in the
Campo S. Vio, N. of the
Accademia (D. 3, 4); and
they have a shop also under
the Procuratie Nuove. Cor-

respondents in London, 30
St. James's Street. The
furnaces are at Murano; an
order, to be obtained at the
establishment, required for
visiting them. *Testolini*,
Piazza S. Marco.

Booksellers: **Ongania*
(late Münster), Piazza S.
Marco, Procuratie Nuove,
72-74. Guide-books, maps,
and circulating library for
books (1 fr. a week, 3 fr. a
month), and music (5 fr. a
month). He has a collection
of books relating to Venice,
of which a catalogue can be
procured: also of ancient
Venetian prints. Those who
desire a more detailed ac-
count of Venice are referred
to the 'Guida Artistica e
Storica di Venezia e delle
Isole circonvicine' (1881)
price 5 fr., and the 'Curio-
sità Veneziane ovvero origin-
delle denominazioni Stradali
di Venezia,' by Tasini, a
storehouse of information
about Venice (1882-7), pub-
lished by Ongania. *Giov.
Zaghis*, Via 22 Marzo.
Horatio Brown's '**History
of Venice**,' published 1893,
is recommended.

Library: Libreria Inter-
nazionale S. Rosen and Co.

Artists' Materials: *Bia-
sutti*, close to the Academy,
sells English colours and
other materials; *Aickelin*,
Ponte delle Ostregne.

Copyist: *Luigi Desideri*,
4983 S. Catarina, good.

Rare Old Books (a very
large collection): *Leo Olsh-
ski*, 678 Riva del Vin, near
the Rialto; well worth a
visit.

Marbles: *Pietro Bion-
detti*, Campo S. Vio.

Bronzes and Metal Work:
Michele, Piazza S. Marco.

Wood Carving: *Biraghi*,
near the Church of S. Giobbe.

Photographs: *Naya*, Pi-
azza S. Marco, 77 bis; *Vian-
elli* (for portraits), near S.
Zaccaria.

Music: *Brocca*, *Merceria*,
S. Giuliano.

Gloves: *Fulci*, *Merceria*
dell' Orologio, 291; *Alla
Città di Pietroburgo*, 138
Procuratie Vecchie.

**Silks and Woollen
Articles**: *Trapolin*, Campo
S. Vio. *Tropeani*, Campo

S. Moise, 1461; *Contento Massa*, shop under the clock in the square of St. Mark; *Nicoletti*, Frezzerie.

Lace: *Jesurum*, S. Filippo e Giacomo, agent for the Burano Co., largest and best stock.

VENTIMIGLIA, 478, 51.

*Buffet. *H. de l'Europe*; *H. Suisse*.

VENTOSA, 451, 468.

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VERCELLI, 27, 62, 67.

Alb. Leone d'Oro; *Alb. Tre Re*.

Verde TORRENT, 475.

VERDELLO, 107.

Verdi di Susa MARBLE, 6.

Vergatello TORRENT, 469.

VERGATO, 469.

VERGIATE, 81.

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VERNANTE, 50.

Dil. to Nice every morning in 15 hrs., 12 fr.

VERNAZZA, 506.

VERONA, 222, 180, 245, 466.

Here are two Stations—*Porta Vescovo* (F. 9), for Venice and Milan; *Porta Nuova* (G. 2), for Mantua or the Tyrol. Omn. from either Stat. to the Hotel, 1 fr. or less. Cab, 1 fr. Tramway from Stat. to Stat., 10 c. Good Buffet at *Porta Vescovo*; Caffé at *Porta Nuova*.

Hotels: *Grand H. de Londres* (a, C. 6), the best, good cuisine, expensive. *Colomba d'Oro* (b, D. 4), fairly good and moderate. *San Lorenzo* (C. 4), 2nd class, with good food and wine, and a beautiful view over the river. *Aquila Nera*, between the *Via Nuova* and the *Corso* (C. 5), commercial.

Restaurant: *Regina Margherita*, near the *Piazza Vittoria Emanuele*, outside the *Portone*.

Cafés: *Vittorio Emanuele*, in the *Piazza* (D. 4), dear. *Dante*, in the *Piazza dei Signori* (C. 6).

Cab: 75 c. the drive, 1½ fr. the hr.

Protestant Service on Sundays in the *Via Duomo*.

Bookseller: *Drucker*, 10 *Via Cairoli*, near the Post Office; photographs and general information.

Sculptor: *Francesco Pegrassi*, for marble carving applied to chimney-pieces, friezes, and works of art, *Via Venti Settembre*, near *Porta Vescovo*.

VERRÈS, 36.

H. Ecu de France (Poste); *H. Couronne*.

VERUCCHIO, 426.

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VEZZENA, 350.

Tolerable Inn.

Via Clodia, 474.

VIADANA, 207.

Via Emilia, 437, 457.

VIA MALA BERGAMASCA, 212, 213.

VIAREGGIO, 502.

Hotels: *H. Russie*; well situated on the sands, good, clean, and comfortable; frequented by Italians in summer for sea-bathing, in winter by the English; pens. 6 fr., English newspapers, and Eng. Ch. Service. *Albergo d'Italia*; *A. di Roma*; *A. di Firenze*; *H. de Nice*. *Pension Haydan* (English).

Chemist: *Farmacia Dante*.

VICENZA, 248, 333.

Hotels: *Roma*, good and reasonable; *Tre Garofani*, and *Gran Parigi*, both in the *Contrada delle due Ruote*, leading S. from the *Corso*. *Caffè Garibaldi*, *Piazza dei Signori*.

Bookseller: *Galla*, in the *Corso*, near the Cathedral.

Pension: *Palazzo Balbi Valier*, Ca' Impenta, well spoken of.

Cab, 75 c.; by the hour, 1½ fr.

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D'AOSTA), 34, 39.

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under 8, 5 fr. Bath, 1½ fr.

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Stabilimento, well kept
and reasonable.

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 " BERGAMO.
 " MILAN.
 " VIMERCATE.
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 " VIGEVANO.
 NOVI to OVADA.
 PADUA to BAGNOLI.
 " PIOVE.
 " VENICE, by FUSINA.
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 " VENASCA.
 TORMINI to VESTONE.
 TURIN to BRUSASCO.
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 " DRUENT.
 " GIAVENO.
 " MADONNA DEL PILONE.
 " PIANEZZA.
 " POIRINO, by MONCALIERI.
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 VERONA to COLOGNA, by LONIGO.
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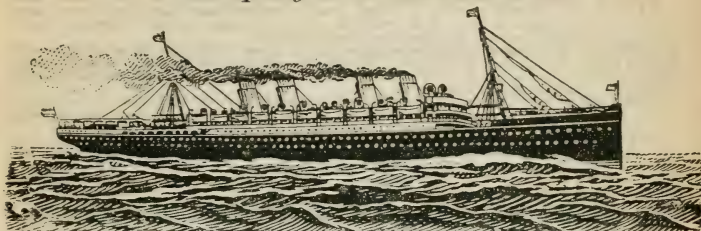
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Donegal Highlands and Lakes Erne.—Circular Tour, including Rail, Belfast to Portrush; Electric Tramway, Portrush to Giant's Causeway and back; Rail, Portrush to Londonderry, thence to Donegal via Strabane and Stranorlar and Ballyshannon or Bundoran to Belfast. First Class, 40s. 6d.; Second Class, 30s. 6d.; Third Class 22s. 9d. Many other Excursions of Interest can be made from Belfast, for particulars of which apply to the undersigned.

THE NORTHERN COUNTIES RAILWAY HOTEL, PORTRUSH (GIANT'S CAUSEWAY).

Under Railway Management. Affords first-class Accommodation to Tourists visiting the Giant's Causeway, as well as Families and Gentlemen wishing to reside at the Seaside. Grand Dining-room, Drawing, Reading, Smoke and Billiard Rooms on the Ground Floor. Upwards of 120 Bedrooms. Hot and Cold Sea-water Bath Establishment. Lawn Tennis Courts. Best Golf Links in the Country. Hotel well situated, and commands splendid view of sea and coast. Bus attends all Trains. For further information, apply to HOTEL MANAGER, PORTRUSH.

THE SHORTEST SEA PASSAGE BETWEEN GREAT BRITAIN AND IRELAND

Is via LARNE and STRANRAER. Daily (Sundays excepted), and Daylight Sailings, by the new Fast Mail Steamers, "Princess May" or "Princess Victoria." Two Services (Morning and Evening) each way every Week-day from 1st June till 30th September. Sea passage, 80 minutes; port to port, 2 hours. Trains run alongside steamer at Stranraer and Larne. Through bookings from all the principal places in England and Scotland to the North of Ireland. For full particulars see the Time-Tables of the London and North-Western, Midland, Caledonian, and Glasgow and South-Western Railway Companies; or apply to

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EDWARD J. COTTON, General Manager.

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The undernoted magnificent Steamers, among the fastest afloat, with unsurpassed Passenger accommodation, and fitted throughout with the Electric Light, are appointed to sail regularly between

SOUTHAMPTON, CHERBOURG, AND NEW YORK, ON FRIDAYS.

FÜRST BISMARCK (twin screw)	-	-	9,000	tons	13,500	h.p.
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PASSENGERS ARE CONVEYED from London (Waterloo Station) BY SPECIAL TRAIN on day of sailing TO SOUTHAMPTON DOCKS, where arrangements are made for their immediate embarkation with comfort and despatch; the passengers and their luggage being conveyed from London and transferred free of charge.

THESE STEAMERS, on the passage from New York, LEAVE PLYMOUTH on THURSDAYS, taking passengers for CHERBOURG and HAMBURG.

For Fares and for detailed information, apply to

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Via DOVER and OSTEND.

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Sea passage three hours.

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From Dover Admiralty Pier to Ostend, 12 0 noon 8 0 p.m. 11 0 p.m.
 „ Ostend Quay Station to Dover, 4 53 a.m. 10 50 a.m. 10 55 p.m.
 immediately on arrival of Mail and Boat Express Trains in correspondence with the Steamers.

Information, Time Books, and Through Tickets may be obtained as follows:—

LONDON.

D.N. Bridge, Agent-General, Belgian Mail Packet Office, 53, Gracechurch Street, E.C.
 West End Agency, 102, Shaftesbury Avenue, W.
 P. Defrance, Belgian State Railway Office, 47, Cannon Street, E.C. (information only).

DOVER.

Friend & Co., Northumberland House, Strand Street, Belgian Railway and Mail Packet Office.

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
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Through Bookings from and to London (Victoria, Holborn Viaduct, St. Paul's, and Herne Hill Stations) to and from the principal Stations on the Continent.

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Agents—Mr. J. Hoey, 60, Castle Street, Liverpool, and Mr. J. F. Ritson, 178, Buchanan Street,
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JOSEPH TATLOW, *Manager.*

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IMPERIAL HOTEL.

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Close to Railway Station, famed for Comfort, Cuisine, and Wines. Newly enlarged, re-
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GRAND HOTEL DU PARC.

FAMILY HOTEL with Garden and Terrace, in the finest and airiest situation. Near
the Baths, the Casinos, the Station, and opposite the Public Garden. Cheapest
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Best Position in Baden-Baden. Proprietor, Mr. FRANZ GROSHOLZ.

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Charges strictly moderate.

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THIS large FIRST-CLASS HOTEL is beautifully situated in the
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Magnificent Situation, opposite the
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Omnibus. English Landlady.

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Comfortable House. Moderate Terms. Arrange-
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THIS beautiful FIRST-CLASS ESTABLISHMENT is the most important and the best
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MODERATE CHARGES.

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(RAILWAY STATION)
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Baltic Sea.

Season from 1st June to 30th September.

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NEAR THE UNTER DEN LINDEN and REICHSTAG.

MOST ELEGANT HOME FOR FAMILIES.

ARRANGEMENTS MADE. INCLUSIVE TERMS.

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This beautiful First-class Establishment is the most important and the best situated in the Town, at two minutes' walk from the Station, and close to the House of Parliament. It is surrounded by a beautiful garden with a large terrace, and commands a full view of the Alps. Its superior interior arrangements, the comfort of its Private Apartments, Public Parlours, Reading Saloon, etc., make it the most desirable residence for English Families and single Travellers. Reduced Prices for protracted stays and in Winter season. Lift. Electric Light.

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Central for the whole of North Devon, Westward Ho, Clovelly, Hartland, Bude, Ilfracombe, and Lynton.

Adjoining the Railway
Station, with Private
entrance.

ROYAL HOTEL.
HIGH CLASS.

Overlooking the River
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Superbly furnished and lofty rooms. Ventilation and Sanitary arrangements perfect. Continental Courtyard. Finest Stabling and Coach-house in Devonshire. Delightful Winter Resort.

A portion of the house built in 1688 by an old merchant prince retains its magnificent oak staircase and suite of rooms, in one of which Charles Kingsley wrote a portion of "Westward Ho."

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Imperial Grounds, Grande Plage.

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FIRST-CLASS FAMILY HOTEL.

BLAIR ATHOLL is much the nearest and most central point from which to visit Killiecrankie, the Queen's View, Loch Tummel, Rannoch, Glen Tilt, Braemar, the Falls of Bruar, Garry Tummel, and Fender; the Grounds of Blair Castle, etc.; and it is the most convenient resting place for breaking the long railway journey to and from the North of Scotland.

D. MACDONALD & SONS, Proprietors.

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HOTEL BELLE VUE and WINE MERCHANT. Directly opposite the Steamer Landing Stage. Three minutes from the Station. Only Hotel with Garden on the Rhine. Verandah. Beautifully enlarged by new construction. All the rooms with view of the Rhine. Baths in the Hotel. Pension. Proprietor, J. BREITBACH. Ladies' Room and Reading Room. Excellent cuisine and Wines. Speciality of Boppard Wine 1.20 M. English, French, and Italian spoken.

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RHINE HOTEL.

First-class Hotel. Splendid situation opposite the Steamboat Pier. Large Terrace overlooking the Rhine; Garden; excellent Cuisine and Wines; Rhine Wines for sale; Pension from 5 marks upwards. A. LECKE, Proprietor.

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GRAND HOTEL DE BLOIS.**ET DES FAMILLES.**

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Highly recommended to Strangers.

VERY COMFORTABLE TABLE D'HÔTE AND PRIVATE DINNERS.

Apartments for Families. Close to the Castle of Blois.

Comfortable Carriages for visiting Chambord and the Environs.

Moderate Charges. BATHS in the Hotel. Pension during Winter.

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Carriage in Attendance on Arrival of all Trains and Boats.

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FIRST-CLASS HOTEL, situated on the Port, facing the Railway Station and Steamers.
Near the Post Office and Casino. Hot and Cold Sea Baths in the House. Ad-
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*First-Class Establishment. Near the Baths. Best Sanitary Arrangements.***The only Hotel with a Lift.****ELECTRIC LIGHT. TELEPHONE.**

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Newly built, openly situated on three sides, Fireproof.

EVERY MODERN COMFORT, MODERATE TERMS.**ROBERT SCHRADER.**

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Finest Position on the Lake. First-Class Hotel. 250 Beds. Large Gardens.
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ELECTRIC LIGHT IN ALL ROOMS.

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Close to the Railway Station for Ostend, Germany, Holland, Antwerp and Spa, forming the Corner of the Boulevards Botanique et du Nord. Moderate charges. Baths in the Hotel Telephone.

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FIRST CLASS. MODERATE PRICES.

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In a fine, open, healthy situation for families and gentlemen, entirely renovated. Near the King's Palace, Park, Royal Museum, New Law Courts, and other places of interest.

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FIRST-CLASS. Very Comfortable. Recommended by Baedeker's
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3400 Feet above the Sea.

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SPLENDID HEALTH RESORT.

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Well situated. West end, Cannes. Highly
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100 ELEGANTLY FURNISHED & COMFORTABLE BED ROOMS & SITTING ROOMS.

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Dinner at Table d'Hôte, 4 frcs.

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English and Spanish Spoken.

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FIRST-CLASS HOTEL in the most beautiful location of the town. 200 rooms and saloons, Concert-Garden, Large Promenade Garden. Remarkable Dining Saloons with large Glass Verandah. Coffee Saloon with Newspapers in all languages. Concert of the Concert-Band twice a week. Baths, Carriages, Omnibus, Electric Light, Lift, Telephone.

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FIRST-CLASS HOTEL, recently built and splendidly furnished, situated in the best part of Carlsbad, opposite the new baths and close to the Springs. Much frequented by English and American visitors. Unrivalled Dining, Reading, Smoking and Music Rooms. Electric Lighting, Baths, Otis Lift.

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FIRST-CLASS HOTEL. best location, close to Springs and Baths. Standing in its own grounds.

MUCH FREQUENTED BY ENGLISH AND AMERICANS.

Dining, Smoking and Reading Rooms.

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Facing the Sea. Surrounded by its own beautiful gardens. Sanitary arrangements perfect. Private Sitting Rooms and complete Suites of Apartments. Resident English Physician and Nurse. Near English Church, Golf Links, Tennis, &c. Address—THE CANARY ISLANDS COMPANY, Limited, 1, Laurence Pountney Hill, London, E.C.

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First-Class English Family Hotel. Delightfully situated with a Large Shady Park and Garden in full view of Mont Blanc. Moderate Terms.

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During Winter, Cynos Palace Hotel, Ajaccio (Corsica).

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Excellent HOTEL, beautifully situated in a large Garden, facing Mont Blanc.

Breakfast, 1f. 50c. Lunch, 2f. 50c. Dinner, 3f. 50c.

Room, from 1f. 50c. Pension, from 6f. Baths,

Dark Room, Smoking and Drawing Room.

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Facing Mont Blanc.

Newly Refurnished.

Breakfast, 1.25f. Lunch, 2.50f. Dinner,

3.50f. Room, from 2f. Moderate Pension

Terms.

J. COUTTET, Proprietor.

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**HOTEL PENSION
 CROIX BLANCHE**

(FACING MONT BLANC.)
 Dejeuner, 1-25 f.; Lunch, 2-50 f.; Dinner, 3 f.
 Rooms from 2 f. Pension from 6 f. Well recom-
 mended. Cook's Coupons Taken.

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 FIRST-CLASS HOTEL.
 FACING MONT BLANC.
 BEST SITUATION.

CHRISTIANIA.

DAVID ANDERSEN,
Jeweller,

Prindsens Gade 12.

MANUFACTURER of the noted Norwegian Spoons and Jewellery in
 Filigree, Transparent and Opaque Enamel, and Norwegian Spoons
 painted in Enamel.

LARGEST STOCK IN NORWAY, AND LOWEST PRICES.

CHRISTIANIA.

VOLUND,
Jewellers,

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LARGE STOCK OF NATIONAL ORNAMENTS, SPOONS,
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ANTIQUITIES IN SILVER.

COLOGNE.

Electric
 Light.

HOTEL CONTINENTAL

Hydraulic
 Baths in the Hotel.

NEW HOUSE, 60 Rooms and Saloons, facing the South Portal of the Cathedral, the
 Central Railway Station, and the New Bridge, and near the Landing Place of the
 Rhine Steamers. Excellent Meals. Moderate Terms. Warmed by Steam.

FRITZ OBERMEIT, *Proprietor.*

COLOGNE.

HOTEL DE HOLLANDE.

Opposite the Landing Place of the Rhine Saloon Steamers. View of
 the "Seven Mountains." Splendid Quiet Situation. Good Cuisine
 and Wines.

H. KRONE, *Proprietor.*

COLOGNE.

HOTEL DISCH.

WELL-KNOWN FIRST-CLASS HOUSE.

NEAR THE CENTRAL STATION AND CATHEDRAL.

EVERY COMFORT.

COLOGNE.

HOTEL DE MAYENCE.

EXCELLENT HOTEL, near Railway Station and Cathedral, opposite the Theatre and General Post Office. Centrally situated for all the Sights, Comfort and Economy. Combined Bedroom from 2s. upwards. Pension including Table d'Hôte Dinner from 7s. 6d. and upwards per day. Hotel Omnibus meets Trains and Steamers.

J. H. PETERS, Proprietor.

COMO.

HOTEL D'ITALIE.

Menaggio, Lake Como.

(Same Proprietor as Grand Hotel).

First-Class Hotel. Best situated, on the border of the Lake, commanding a splendid view. Well recommended for its comfort and moderate charges.

A. T. MARTINELLI, Proprietor.

COLOMBO, CEYLON.

BRISTOL HOTEL.

In proximity to the Landing Jetty, the Post and Telegraph Offices, Banks and Railway Stations. The only Hotel fitted throughout with Electric Light and Electric Bells.

Renowned for its Cuisine, which is in charge of a French Chef. The Hotel combines the comfort of a Home with the luxury of a First-class Hotel in Europe.

Hotel Peon meets all the Steamers and takes charge of Luggage.

TERMS MODERATE.

Telegrams: "BRISTOL," CEYLON.

P. WERNER, Manager.

CONSTANTINOPLE—PÉRA.

GRAND HOTEL D'ANGLETERRE (J. Missirie).**GRAND HOTEL DE LONDRES.****HOTEL ROYAL.****HOTEL BYZANCE.**

All these First-Class Hotels have a glorious view, and are replete with every modern comfort, and are overlooking the British Embassy's Garden.

Proprietors—L. ADAMOPOULOS & N. APERGHIS.

COPENHAGEN.

HOTEL NATIONAL.

Facing the Central Railway Station and the Tivoli Garden; 2 minutes from the Railway Station to Sweden and Norway.

This First-class Hotel, with 150 splendid Rooms and Saloons, is very much frequented by the highest of English and American Travellers. Electric Light in every Room. Reading Room, Ladies' Parlour. Hot Baths. Post and Telegraph Office close to the Hotel. Excellent Table d'Hôte. Dining Room. Rooms from 2s. per day, service and light included.

C. W. LORENZEN, Proprietor.

COUTANCES.

HOTEL D'ANGLETERRE.

Refurnished with every comfort. Recommended to Families. Moderate Prices. Omnibus meets all Trains.

BRIENS, Proprietor.

COUTANCES.

GRAND HOTEL DE FRANCE.

FIRST-CLASS HOUSE.

Best and most Comfortable. Only one with English Sanitary Arrangements.

LENOURRY, Proprietor.

KOPENHAGEN.

HOTEL KÖNIG

KOPENHAGEN.

VON DANEMARK.**FIRST-CLASS HOTEL,**

With 100 elegantly-furnished Rooms and Saloons from 2 kr. upwards. Preferred by the travelling public because of its central and open location, overlooking the King's Square.

In the Hotel large newly-furnished only VIENNA CAFÉ, with Restaurant and Confectioner's Shop; in summer with tables and chairs in the open air. Large selection of German, French and English Newspapers. German Waiters. Moderate Prices. Electric Light. Lift. Table d'hôte at 4 o'clock. Sample Rooms for travelling salesmen. Hotel Omnibus at the Railroad Depot.

R. KLÜM, Proprietor.**CORFU.****St. George's Grand Hotel.***The Only First-Class Hotel.*

HONOURED AND FREQUENTED BY ENGLISH AND AMERICAN FAMILIES.

ROOMS FROM 3 FRANCS.**PENSION FROM 10 FRANCS.**

LIGHT AND ATTENDANCE INCLUDED.

REDUCTION FOR A LONG STAY.**PERFECT SANITARY FITTINGS. DARK ROOM FOR PHOTOGRAPHERS.****A. S. MAZZUCHY, Proprietor.**

Telegrams:—"SANGIORGIO, CORFU."

GERMANY.]

CREUZNACH-BATH.

[RHINE.

ROYAL HOTEL AND ENGLISCHER HOF.

The largest and finest Hotel, with every modern comfort, especially for English and American visitors. Very moderate charges. Lift. Post and Telegraph Office.

ELECTRIC LIGHT.**OTTO AESCHLIMANN, Manager.****DIEPPE.****HÔTEL ROYAL.***Facing the Beach, close to the Bathing Establishment and the Parade.*

IT IS THE MOST IMPORTANT ESTABLISHMENT AND ONE OF THE MOST PLEASANTLY SITUATED HOTELS IN DIEPPE, commanding a beautiful and extensive View of the Sea. Families and Gentlemen visiting Dieppe will find at this Establishment elegant Large and Small Apartments, and the best of accommodation, at very reasonable prices. Large Reading Room, with French and English Newspapers. The Refreshments, &c., are of the best quality. In fact, this Hotel fully bears out and deserves the favourable opinion expressed of it in Murray's and other Guide Books.

LARSONNEUX, Proprietor.*Table d'Hôte and Private Dinners.**The only Hotel in Dieppe with a Lift.*

DIEPPE.

HOTEL DE PUYS.*About a Mile from Dieppe.*THE MOST COMFORTABLE COUNTRY HOTEL
IN FRANCE.

THIS MAGNIFICENT HOTEL, charmingly situated in the beautiful Valley of Puys, on the edge of the Sea, is furnished, fitted, and managed on the lines of an English Country House, and offers to Visitors a Luxurious Home in Summer or Winter.

Modern Sanitation. Good Bath Rooms. Electric Light. Artesian Well. Telegraph Office, and English and French Billiards.

The Hotel Omnibus usually meets the Paris trains and cross-channel steamers, but to avoid disappointment Visitors are respectfully requested to give notice in advance.

J. PELLETIER, Manager.

DIJON.

HOTEL DU JURA.*FIRST-CLASS HOTEL.*

Nearest to the Station. Electric Light

MURRAY'S HANDBOOKS.

"The general quality of Murray, the scientific character of the information, the accuracy and interest of the historical particulars, to say nothing of the lowness of the price, place his guides far ahead of any competitors."—SATURDAY REVIEW.

DINARD.

À LA MAISON ROUGE.F. GILBERT SMITH, *Banker,*

House Agent; Tea, Wine, and Spirit Merchant.

Full particulars of Furnished Houses to Let sent free on application.

DRESDEN. **HOTEL ALBERTSHOF** DRESDEN.

Telegraphic Address: ALBERTSHOF, DRESDEN.

The NEWEST and Most Fashionable Hotel in Dresden.

NOTED FOR: its Special Attention to the Customs of English and American Visitors; its Cleanliness and Sanitary Arrangements; its Elegance and Comfort; its First-class French Cuisine and Choice Wines; its Moderate Prices and NO EXTRA CHARGES; its Good Position near the Central Railway Station in the Best and Healthiest part of Dresden; its Spacious Gardens with Daily Concerts in Summer.

Electric Light. Otis Lift. 15 Private Apartments with Bath Rooms.

N.B.—The celebrated Albertshof Baths, with Marble Swimming Hall, Turkish Baths, etc., are situated in the garden of the Establishment.

DINANT-SUR-MEUSE.

HOTEL DE LA TÊTE D'OR.

ALEXIS DISIÈRE, Proprietor.

FIRST-CLASS, upon the GRAND PLACE.

Is to be recommended for its comfort.

Pension from 8 or 9 francs per day.

DÜSSELDORF.

HOTEL ROYAL

Electric Light. Lift.

C. WENIGER, Proprietor.

LIFT.

DRESDEN.

ELECTRIC LIGHT.

HOTEL BRISTOL.

BISMARCKPLATZ, 7, NEAR THE CENTRAL STATION.

SPLENDID situation in the English Quarter. Greatly patronised by English and American families. Every home comfort. Rooms from 2 marks, everything included. Pension arrangements.

G. WENTZEL, Proprietor.

DUBLIN.

Charming situation, overlooking Stephen's Green Park. Most Central Position.

Moderate Charges.

SHELBOURNE

HOTEL.

Telegraph Office and Telephone in Hotel.

Electric Light. Hydraulic Passenger Elevator.

EAUX BONNES.

HOTEL DE FRANCE.

FIRST-CLASS HOTEL, the best in the locality. Best situation in the healthiest and finest part of the town, facing the Park, where the band plays. Close to the Mineral Springs. English spoken. Salubrious situation. Good sanitary arrangements.

H. TAVERNE, Proprietor.

HYDRAULIC LIFT

EMS.

PRINCE OF WALES & RÖMERBAD

HOTEL AND BATHING ESTABLISHMENT.

(CHRISTIAN BALZER.)

First-Class Family Hotel. 90 Rooms. Best Situation (opposite the Kursaal). Own Mineral Spring. "Romerquelle" 44.5° C. = 35.6° R. 18 Bathing Rooms. Inhalatory. Large Garden. Reading and Music Saloon. Arrangements with Families. Table d'Hôte. Illustrated Prospectus.

CARL RÜCKER,
Proprietor.

ASCENSEUR.

ENGELBERG.

THE VALLEY OF ENGELBERG (3200 ft. high), near Lucerne.

Season 15th May—30th September.

KURHAUS AND HOTEL SONNENBERG.

THE property of Mr. H. HUG. Summer stay unrivalled by its grand Alpine scenery. Clear bracing air, equable temperature. Recommended by the highest medical authorities. The HOTEL SONNENBERG, in the finest and healthiest situation facing the Titlis and the Glaciers, is one of the most comfortable and best managed hotels in Switzerland. Lawn Tennis Ground. Excellent and central place for sketching, botanising, and the most varied and interesting excursions. The ascent of the Titlis is best made from here. Shady Woods. Vapour and Shower Baths. Waterspring 5° R.; 200 Rooms; Pension from £2 6s. a week upwards. Because of its so sheltered situation specially adapted for a stay in May and June. Resident English Physician. English Divine Service.

ENGELBERG, SWITZERLAND.

HOTEL & PENSION NATIONAL.

FIRST-CLASS HOTEL. 150 BEDS.

Electric Light. Bath Rooms on every Floor. Pension from Seven Francs a day and upwards.

FRAU DR. MÜLLER, Proprietor.

ENGELBERG, SWITZERLAND.

KURHAUS HÔTEL ET PENSION TITLIS.

This First-Class Hotel, in the best situation of the valley, in the middle of an extensive garden, has been much enlarged and improved. 200 Beds. Lofty Dining Saloon. Large Saloon de Réunion, with Verandah. Smoking-Room. Reading-Room. Billiards, Salle de Musique. Lift. Electric Lighting in all Rooms. Baths in the Hotel. Lawn Tennis Ground. Good attendance, with Moderate Charges.

English Chapel in the garden of the Hotel.

ED. CATTANI, *Proprietor.*

ENGELBERG, SWITZERLAND.

HOTEL ENGEL.

WELL KNOWN HOTEL WITH GOOD ACCOMMODATION, CONTAINING 100 BEDS.

Conversation Saloon, Reading and Smoking Rooms. Electric Light. Baths. Pension: 6½ to 8 frs. a day, everything included. Reduced prices in June and September.

FRZ. WYRSCH-CATTANI, *Manager.*

EXETER, DEVONSHIRE.

POPLE'S NEW LONDON HOTEL.

PATRONISED BY H.R.H. THE PRINCE OF WALES.

ADJOINING Northernhay Park and near the Cathedral. Large covered Continental Courtyard.

Table d'Hôte. Night Porter. Hotel Omnibuses and Cabs.

POSTING ESTABLISHMENT.

Also Proprietor of the Globe Hotel, Newton Abbot, Devon.

FRANKFORT-ON-THE-MAIN.

GERMANIA HOTEL.

This First-Class Hotel, with a beautiful large garden, is the nearest to the Station (on arriving turn to the right), with every comfort and moderate charges. Electric Light. Central Steam Heating. Lift. Telephone No. 2924. Hot and Cold Baths.

Rooms from 2 Marks upwards, Light and Attendance included.

FRED. SCHMUTZ, *PROPRIETOR.*

(Formerly for many years Head Waiter at the Hotel de Paris, Strasbourg, Alsace)

FRANKFORT-ON-THE-MAIN.

HOTEL DE RUSSIE

OPPOSITE THE CENTRAL RAILWAY STATION.

FIRST-CLASS HOTEL.

Lift.

Electric Light.

Caloriferes.

K. FRANK, *Proprietor.*

FRANZENSBAD.

KOPP'S KÖNIGSVILLA

106-108, SALZQUELLSTRASSE.

NEWEST LARGE HOTEL AND PENSION, with elegant Dining and Reading Rooms. Own Park with Lawn Tennis Ground. Patronised by Members of Imperial and Royal Families, and by the Aristocracy.

Under personal Management of the Proprietor, T. F. KOPP.

ENGADINE,

SWITZERLAND.

Saint-Moritz-les-Bains,

SEASON: 15th June—15th September.

*This Balneo-Climatérique Alpine Station (altitude 1,800 metres)
is celebrated for its Mineral Springs, Mineral Water Baths,
and all kinds of hydro-therapeutic appliances.*

Excellent Station for Secondary Treatment after having used the Waters of
TARASP, CARLSBAD, &c.

HOTELS:

Kurhaus, Neues Stahlbad, Victoria, du Lac, Engadinerhof,
Bellevue, Central.

ALL THESE HOTELS ARE CLOSED IN WINTER.

Tarasp Schuls Baths,

SEASON: 1st June—15th September.

THIS SPRING IS THE RICHEST EXTANT IN SULPHATE OF SODA.

Its Waters are far superior to those of either Carlsbad,
Kissingen, Marienbad, or Vichy, owing to the quantity
of fixed substances and carbon which they contain.

MINERAL WATER BATHS. ALPINE CLIMATE (ALTITUDE 1,200 METRES).

Sole Agents for Sale of the Tarasp Mineral Waters:

FOR GREAT BRITAIN AND COLONIES:

R. DAVIS, 20, Maddox Street, Regent Street, LONDON, W.

FOR THE UNITED STATES OF AMERICA:

WEBER & CO., 141, Third Avenue, NEW YORK CITY.

FREIBURG (in Breisgau, Baden).**FREIBURG (IN BADEN).****Hotel Sommer zum Zaehringer Hof.**

First-class Hotel. Opposite the Railway Station. Magnificent Situation. Lift, Electric Light, Baths.

BADENWEILER (IN BADEN).**Hotel Sommer zum Karlsruher Hof.**

(Formerly Hotel Karlsruhe.)
First-class House. Beautifully situated. Mineral Water Springs (Einzelsbader.)

SOMMER BROTHERS, Proprietors.

FREUDENSTADT. (2,600 feet above sea.)

BLACK FOREST HOTEL.

RAILWAY-LINE STUTTGART, OFFENBURG, STRASBURG.

FIRST-CLASS HOTEL, situated in the most healthy position on a charming hill, and surrounded by a very extensive and beautiful Park. 60 very comfortable Bed-rooms and Saloons, with 15 Balconies. Water and Milk cures. Electricity. Massage. Pine-needle and Sole Baths. Sanitary arrangements perfect.

BEST CENTRAL RESIDENCE for EXCURSIONS.

Elegant Coaches and Landau Carriages at the Hotel.

English Church Service in the Hotel.

ELECTRIC LIGHT. MODERATE CHARGES. PENSION.

ERNEST LUZ, JUNIOR, Proprietor.

GENEVA.

ENGLISH & AMERICAN CHEMIST.

GRAND PHARMACIE FINCK,

25, Rue du Mont Blanc, and 2, Rue Pradier (near the Station).

THE LEADING PHARMACY IN SWITZERLAND.

All the latest English and American Specialities and Patents. Dispensing as at Home. Special Perfumery Salon and Rooms for Surgical Instruments. Indianrubber Goods, &c., on the first floor. High-Class Chemist. English Assistants.

GENEVA.

HOTEL PENSION VICTORIA

(FORMERLY HOTEL FLAEGEL).

Finest situation, near the English Garden. Splendid view of the Lake and the Alps.

Moderate Charges. Electric Light. Omnibus at the Station. Lift. Baths.

CENTRAL HEATING.

W. NIESS, Proprietor.

FREIBURG (in Breisgau, Baden).

HOTEL VICTORIA.

Near the Station, Post, and Telegraph Offices. Best Situation. Good Attendance. Moderate Charges. Pension.

GENEVA.

HOTEL BRISTOL

10, RUE DU MONT BLANC, near English Church.

Most comfortable family Hotel. Every modern convenience. New sanitary arrangements. Electric Light in every room. Lift. Baths. Reading and Smoking Rooms. No extra charge for light and attendance. PENSION.

J. CURTET-HUGON, Proprietor.

GENEVA.

HOTEL DE LA POSTE.

Latest Sanitary Improvements. 100 Well-Furnished Rooms from 2½ to 4 francs. Attendance and Electric Light Included. Only Hotel in Geneva with Central Steam Heating. Table d'Hôte, 3 and 4 francs. Wine included. Pension 7.10 francs. Lift. Bath Rooms.

CH. SAILER, Proprietor.

GENEVA.

HOTEL PENSION FLEISCHMANN

Rond Point de Plainpalais.

Near the Bastion Park. Fine situation.

MODERATE CHARGES.

ELECTRIC LIGHT. BATHS.

GENOA.

HOTEL DE LONDRES

(OPPOSITE THE STEAMERS)

ET PENSION ANGLAISE.

The Nearest to the Central Station. First-class. Full South. Moderate Prices. Lift.

GRENOBLE.

HOTEL MONNET.

THIS splendidly-situated First-Class Hotel, which is the largest in the Town, and enjoys the well-merited favour of Families and Tourists, has just been considerably enlarged and Newly Furnished. The Apartments, large and small, combine elegance and comfort, and every attention has been paid to make this one of the best Provincial Hotels. Public and Private Drawing-rooms; English and French Papers. Table d'Hôte at 11 and 6. Private Dinners at any hour. Excellent Cuisine. Moderate Charges.

The Omnibuses of the Hotel meet all Trains. Baths. Interpreters.

VEUVE TRILLAT, Proprietress.

First-Class Carriages can be had at the Hotel for Excursions to the Grande Chartreuse, Uriage, and all places of interest amongst the Alps of Dauphiné. Every room lighted by Electricity.

URIAGE - LES - BAINS.

HOTEL RESTAURANT MONNET.

Founded in 1846. English Visitors will find every comfort and luxury in this First-Class Establishment. Private Rooms for Families. Excellent Cuisine and Wines. Table d'Hôte, 11 and 6. Carriages and Horses can be had in the Hotel for Excursions and Promenades.

THE HAGUE.

PAULEZ' HOTEL (LIMITED),

THE HAGUE.

This First-Class Hotel, situated in the quietest quarter of the city, in the vicinity of the Opera, Museums, and Royal Park, cannot be too highly recommended for its modern accommodation. Otis Lift. Electric Light. Baths. Smoking and Reading Room. Restaurant. Table d'hôte. Excellent Cuisine. International Telephone No. 440.

HANOVER.

HOTEL BRISTOL.

Opened in January, 1894.

FIRST-CLASS HOTEL, with all the comforts of the splendid, modern First-Class Hotels.

Situated in the centre of the Town, opposite the Railway Station. Heated by Steam.

Electric Light and Telephone in every room. Electric Lift. Beautiful Bath Rooms.

Excellent Wines. Good Cuisine.

Under the personal management of the Proprietor, **FRAU CARL FITZ.**

HARROGATE.

"THE GRANBY."

FIRST-CLASS FAMILY HOTEL, facing the Stray. Every accommodation for visitors and Tourists. Carriages to Wells and Baths every morning free of charge. Good Stabling. Carriages on Hire. Tennis Court in the Grounds.

ELEVATOR TO ALL FLOORS.

STANDING FOR CYCLES.

W. H. MILNER, Proprietor.

HAVRE.

HOTEL CONTINENTAL.

First-Class Hotel in the finest situation in Havre, facing the Jetty. Large and small apartments. Table d'hôte. Restaurant à la carte. English Spoken. Telephone 226.

BLOUET, Proprietor.

GMUNDEN.

HOTEL AUSTRIA

First-Class Hotel, with every modern comfort. Splendid View and Shady Terrace on the Lake. Lift. Under the personal management of the Proprietor, **F. SCHECK.**

HAVRE.

HOTEL D'ANGLETERRE,

RUE DE PARIS, 124-126.

EXCEEDINGLY well situated in the best quarter of the Town and recommended for its Comfort and Moderate Charges. Apartments for Families. Music and Conversation Saloons. Rooms from 2 to 5 francs. Restaurant à la Carte. Table d'hôte. Breakfast 2 fr. 50c. Dinners 3 frs.

ENGLISH AND GERMAN SPOKEN.

GRELLÉ, Proprietor.

HEIDEN SWITZERLAND, Ct. Appenzell,
2700 feet above sea-level.

Beautiful village, overlooking the lake of Constance. Exquisite health resort. Bracing Climate.

FREIHOF & SCHWEIZERHOF
FIRST-CLASS HOTELS.

Extensive own grounds, shady park, wonderful view. Afford's every home comfort. First rate cuisine. Sanitary arrangements. Lawns for tennis, croquet, bowls. Dances. Casino with daily concerts. English service. Goats' Whey. Baths and Hydropathic Establishment. Electricity. Massage. Gymnastics. Milk from own farm.

Terms moderate. Pension. Advantageous arrangements. Prospectus, illustrated. Season, May—October.

Propr. ALTHERR-SIMOND.

HILDESHEIM.

HOTEL D'ANGLETERRE.

First-Class House, situated in the centre of the Town.

BATHS IN THE HOUSE. OMNIBUS AT THE STATION.
CENTRAL HEATING APPARATUS.

50 Rooms and Saloons fitted up with every comfort of modern times.

C. HEERDT.

HOMBURG.

HOTEL DE RUSSIE*FIRST-CLASS HOTEL.*

One of the best in the Town. Commanding a fine view, with Dependance, "Villa Augusta," situated in the extensive and shady garden of the Hotel. Best Situation, near the Mineral Springs, the Kursaal, and Tennis Grounds.

Splendid Dining Room with covered Verandahs. Finest Restaurant.

HYDRAULIC LIFT. ELECTRIC LIGHT. F. A. LAYDIG, Proprietor.

HEIDELBERG.

HOTEL VICTORIA.

First-Class Hotel in every respect. Exceedingly well situated.
 Beautiful Verandah and large Garden at the back of the House.
 Advantageous arrangements made with families intending a longer stay.
 Highly recommended.

BATHS OF HOMBURG. Healthiest Position.

Electric Light throughout. Lift. Baths.

Excellent Shooting, free.

RITTER'S PARK HOTEL

Usual stay of H.R.H.

the Prince of Wales, H.R.H. the Duke of

Mecklenburg-Schwerin and the Grand Dukes of Russia.

Arrangements made at reduced prices in April, May, June, Sept. and Oct.

Proprietor, CONR. RITTER, Royal Purveyor.

HOMBURG.

SCHELLER'S HOTEL METROPOLE.

Most Fashionable House. Lift. Terrace. Garden. Splendid new
 Dining Room. Electric Light. **L. SCHELLER,**
 Purveyor to H.R.H. the Grand Duke of Saxony Weimar and H.R.H. the Grand
 Duke of Mecklenburg Strelitz.

HOMBURG.

HOTEL ENGLISHER HOF.

*No Grand Hotel Prices, but First Class Society,
 First Rate Cooking and Wines.*

R. WEBER, Swiss Proprietor.

HOMBURG.

HOTEL BELLE VUE.

Patronized by the Gentry of all Nations.

Facing the Kurgarden. First-class in every respect. Latest Sanitary Improvements.

Hydraulic Lift Electric Light throughout. Mineral and other baths in the Hotel.

Pension in April, May, June, September, and October, at reduced terms.

W. FISCHER, PROPRIETOR.

HOMBURG.

HOTEL RIECHELMANN.

PATRONIZED BY ROYALTY AND BEST FAMILIES. One of the Best First-Class
 Hotels in the Town. High, Dry and Airy Position, in the finest part of the Town.
 Close to the Kursaal and the Wells. Latest Sanitary Improvements. Verandahs, Beautiful
 Garden. Excellent Cookery. Choice Wines. Arrangements made on very reasonable
 terms at an early or later part of the Season. Lift and Telephone. Electric Light.
 Baths in the Hotel.

RIEHELMANN, Proprietor.**AN IDEAL POSITION.****ILFRACOMBE HOTEL.**

THE PRINCIPAL AND ONLY HOTEL ON THE SEA SHORE.

THE Finest Private Marine Esplanade in the Kingdom. Unrivalled Sea Frontage and open Surroundings.
 Grounds, Five Acres. 250 Apartments, Lawn Tennis, Croquet Lawn. Elegant Salle à Manger. Drawing,
 Reading, Smoking and Billiard Rooms, and Sumptuous Lounge Hall on the Ground Floor. Moderate
 Tariff. There is attached to the Hotel one of the Largest Swimming Baths in the United Kingdom (the tem-
 perature of which is regulated). Also well-appointed Private Hot and Cold Sea and Fresh Water Baths,
 Douche, Shower, &c.

H. E. GROVER, Manager.*The Ilfracombe Hotel Co., Ltd.*

To whom all communications should be addressed.

INTERLAKEN.

RUGEN HOTEL, JUNGFRAUBLICK.

FIRST-CLASS HOTEL and PENSION, 150 Beds. Situated in the healthiest position,
 30 metres higher than Interlaken, with Splendid View on the Jungfrau and Silverhorn.
 Lift, Electric Light, &c. Surrounded by Terraces and Gardens. Pension from 10 to 15
 francs, according to Room. Reduced Prices in May, June, and after 15th September.
 Season, May to October. Lift. Electric Light throughout. **J. OESCH-MÜLLER, Proprietor.**

INTERLAKEN.

**HOTEL PARC, PENSION OBER
ET VILLA SYLVANA.**

Fine and healthy situation in the middle of extensive shady gardens and meadows, with fine views on every side. Electric Light. Lawn Tennis. Baths. Central heating. Patronised by best society. Pension all the year.

REDUCED PRICES FROM SEPTEMBER 15 TILL MAY 15.

INTERLAKEN.

GRAND HOTEL DES ALPES.

200 BEDS. Opposite the Jungfrau, on the Principal Promenade (Höheweg). First-class Family Boarding House. Moderate Terms. Personally conducted by the New Proprietor—

T. MATTI

(Formerly at the Hotel Falken, Thun).

ISCHL (AUSTRIA).

HOTEL GOLDENES KREUZ.

Facing the Imperial Villa. With Mountain View.
Every Modern Comfort.

Conducted personally by the Proprietor, **HANS SARSTEINER.**

ISCHL (AUSTRIA).

HOTEL AUSTRIA.

**SPLENDID POSITION ON THE PROMENADE AND
RIVER TRAUN.**

BEAUTIFUL VIEW OF THE MOUNTAINS.

KIEL.

HOTEL GERMANIA

Opposite the Railway Station and near Steamboat Landing. Post and Telegraph Office next to the House. Telephone No. 28. Table d'Hôte at 1 o'clock. Separate Dinners and Meals à la Carte at all hours. Excellent Table. Kiel and Munich Beer. Dining Halls, Breakfast and Smoking Rooms on the Ground Floor. Restaurant Café with Billiards belonging to the Hotel, and respectfully recommended.

LOCARNO. **TERMINUS** of the **GOTHARD**
RAILWAY on **LAGO MAGGIORE.**

*BEST STOPPING PLACE on the
ITALIAN LAKES.*

27 hrs from London. 17 hrs. from
Paris. 4 hrs. from Milan. 7 hrs.
from Genoa. 5 hrs. from Lucerne.

THE GRAND HOTEL

OPEN the whole year. Most luxurious and comfortable home for all the seasons in Italy or Switzerland. Patronized by all the Royal Families. Unrivalled situation in the finest climate of Europe; without snow, wind or fog, but with plenty of sunshine. Entirely adapted for winter residence. Pronounced by the body Physician of H.M. The King of Bavaria and University—Prof. ALOYS MARTIN—to be the healthiest and best All Seasons Resort. Beautiful walks and mountain excursions. English Church, Doctor, Society. Lift. Private Steamer and Carriages for visitors. Exquisite Cuisine. Moderate charges. Electric Light in every room.

Messrs. BALLI, Proprietors.

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First-class well-known Hotel, highly recommended in every respect, newly furnished with every modern comfort. Noted for its excellent cookery and choice wines. Table d'Hôte at separate tables. Elegant Louis XVI. Restaurant. Empire Smoking and Reading Rooms. Latest Sanitary Arrangements. 16 Bath Rooms and Splendid Shower Bath. Moderate Charges. Telephone. Omnibus to all trains. English spoken. Peace, Ease, and Comfort. GEORGES, *Proprietor*, also Wine Merchant and Wine Grower at Savigny-les-Beaume (Cote-d'Or).

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Magnificent Establishment, recently enlarged by a New Wing of 100 Rooms. 300 Beds. Splendid situation on the Lake, where the River Reuss issues from it. Next to the General Post Office. Close to the Railway Station and Steamboat Pier. This Establishment has every modern comfort. Lift, Electric Light, Central Steam Heating. Baths de Luxe, open from 7 a.m. to 7 p.m. Beautiful Marble Vestibule and Staircase in the Italian Renaissance.

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New
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MOST
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POSITION.

ELECTRIC LIGHT. LIFT.
WARM WATER HEATING IN EVERY ROOM.

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 Situated in the most central part of the Town. Highly recommended for its comfort and moderate charges. Reading Room. Several languages spoken.

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IN THE BEST SITUATION on the LAKE and PROMENADE.

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ROYAL CASTLE FAMILY HOTEL.*Patronized by the English and Continental Royal Families.*

FIRST-CLASS HOTEL, especially favourite and attractive. Table d'Hôte. Reading and Drawing Rooms. New Smoking and Billiard Pavilions, all Facing the Sea. Magnificent Views, and Ornamental Grounds of Twelve Acres. **ELECTRIC LIGHTING.**

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HOTEL UNIVERS.*Facing Perrache Station. First Class.*

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Entirely Fire-proof. 90 Bedrooms, 40 with Balconies. Perfect Sanitary Arrangements. Superior Cooking. Late Dinner. Every Comfort. Post, Telegraph, Telephone, in the Hotel. English Chaplain and Resident Physician. Coupons taken. Tennis Court. Letters and Telegrams—"KURHAUS MACOLIN (Switz)." Reduced Terms till July 15th and from September 1st.

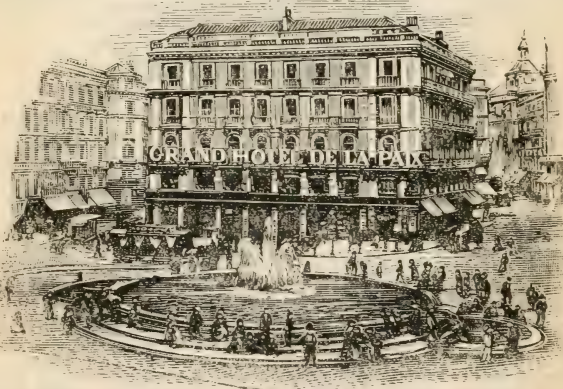
Proprietor and Manager, A. WAELLY.

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Telegraphic Address: "REID, FUNCHAL."

By appointment to H.R.H. the Duke of Edinburgh.

REID'S NEW HOTEL AND ANNEXES.—Situated on the Cliffs to the west of Funchal, on the New Road, overlooking the Sea. Grand view of the Mountains. Sea bathing and boating.**SANTA CLARA HOTEL.**—"Admirably situated, overlooking Funchal; fine view of the mountains and sea."—*Vide Rendell's Guide to Madeira.***MILES'S CARMO HOTEL.**—In sheltered central position.**HORTAS HOTEL.**—German Spoken.These **FIRST CLASS HOTELS** afford every comfort for families and travellers. Excellent Cuisine and choice wines. Tennis Courts, large gardens, baths, reading and smoking rooms. English and German newspapers. Billiards. The **SANITARY** arrangements have been carried out by the **Banner Sanitation Co.**, of London. All teamers met.Pamphlet free. Apply to F. PASSMORE, 124, Cheapside, London; Messrs. J. & H. LINDSAY, 7, Waterloo Place, Edinburgh; **HOTEL TARIFF BUREAU**, 96, Regent Street, London, W.; and at the **STEAMSHIP COMPANY'S OFFICES**, or **WILLIAM REID, Madeira.****MARIENBAD.****HOTEL WEIMAR.****FIRST-CLASS HOUSE**, patronised by English. Elevated position near the springs and bath establishments. Single rooms and family apartments furnished with every modern comfort and luxury. Carriages for excursions. Omnibus at all trains.**HAMMERSCHMID, Proprietor.****MADRID.****GRAND HOTEL DE LA PAIX****PUERTA DEL SOL, 11 and 12.****FIRST-CLASS HOTEL.** The only French Hotel in Madrid. Electric Light. Electric Lift. Moderate Prices. **J. CAPDEVILLE, PROPRIETOR.****MALMÖ.****HOTEL HORN.**Proprietor, **T. F. H. HORN**, from Hamburg.

Renowned First-class House in the most beautiful central location of the town, opposite the Railway Station and the port. Every comfort of modern times at moderate terms. Large Vienna Café, with daily Orchestra Concerts, Hotel Restaurant, Baths, Carriages. Dinner kept ready for through-travellers to Stockholm and the interior of Sweden.

MARIENBAD.**HOTEL KLINGER.**

FIRST and Largest Hotel, with private houses, **HALBMAYR'S HOUSE**, **MAXHOF** No. 100, and the newly-rebuilt **HOTEL KLINGER**. Most beautifully situated in this Health Resort. Corner house of the Promenade on the Kreuzbrunnen and the Park, commanding a charming view. Newly and elegantly furnished. 350 Rooms and Saloons. Conversation and Smoking Rooms. Electric Lighting. Three new Accumulator Lits of the newest system. Table d'Hôte and à la Carte. Meals sent out into private houses as per arrangement and à la carte.

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This elegant, first-rate Hotel, situated in front of the Rhine, is the nearest to the Landing-place of the steamboats. Extensive and picturesque views of the Rhine and mountains. English comfort. Table d'Hôte.

It is the **ONLY HOTEL** opposite the Landing-place in Mayence having a Lift.

Personally conducted by the Proprietor, **LOUIS HAUFF.**

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FIRST-CLASS ENGLISH HOUSE, situated in a large garden, full south, far from the sea. Restaurant, Smoking and Reading Rooms. South aspect.

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J. SOMAZZI, Proprietor.

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Modern first-class **FAMILY HOTEL**. Finest, healthiest, and quietest position. Full south, delightful view. Balconies to all Rooms. Baths.

Pension arrangements; exquisite cooking; careful attendance.

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Situated on the Via Alessandro Manzoni. With all modern improvements. Railway and Sleeping-Car Office. Lift. Central Heating and Electric Light. Price List in every room.

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Admirably situated, full South, on the Corso, a few steps from the Duomo, Scala, and Galleries. This Hotel, comfortably furnished and fitted up with the greatest care, is warmly recommended to English travellers for its comfort and moderate charges.

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LIFT.

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Situated on the Corso Victor Emanuele (the only first-class Hotel having view on Cathedral). This Hotel has been lately entirely renewed with all modern improvements, as **LIFT**, Winter Garden, Electric Light in all the Rooms. Railway Tickets delivered, Luggage registered through, Post and Telegraph Offices. Large and small Apartments and single Rooms. Patronised by the Nobility and Gentry of all nations. **MODERATE CHARGES.**

J. BAER, Proprietor.

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HOTEL DE L'EUROPE.

CORSO VICTOR EMMANUEL, 9, 11, full south, near to the Cathedral, the Sala Grand Theatre, Victor Emmanuel Passage, Post and Telegraph Office. Quiet Rooms facing the Garden. Table d'Hôte and Restaurant. Reading Saloons, Smoking Room, and foreign Newspapers. Hydrant Lift to each floor. Central Steam Heating Apparatus, and Electric Light in all the Rooms. Omnibuses at the Station. Moderate charges. Pension. Cook's Coupons accepted.

E. MARCIONNI, Proprietor.

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Bellini's Hotel Termiaus.

The only real English Hotel near the Station. Heated throughout. Moderate Charges. Hotel Coupons accepted. Porter meets trains. Garden.

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Valais. MARTIGNY. Switzerland.

HOTEL du GRAND ST. BERNARD

NEAR THE RAILWAY STATION.

V. GAY CROSIER, Proprietor.

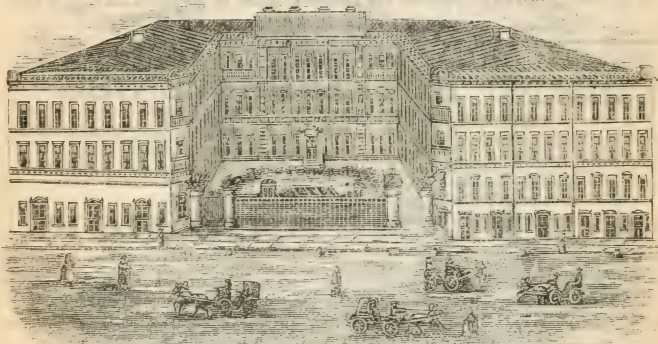
Meals served at any hour. Moderate charges. Carriages for Chamonix and the Grand St. Bernard at a reduced tariff.

ST. BERNARD DOGS FOR SALE.

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150 BEDS.



Highly recommended to Tourists. Guides speaking English at the Hotel.

THIS LARGE WELL-KNOWN HOTEL, situated in the best and healthiest part of the City, near the Kremlin and all other places of interest, established over half a century, lately entirely renewed and enlarged, affords First Class Accommodation for Families and Gentlemen. Excellent Kitchen, Table d'Hôte, splendid Grill Room and Restaurant. Good Cellar. Billiard, Smoking, and Reading Rooms, with English, American, German, and French Newspapers. Good Bath Rooms. Hotel Carriages meet all Trains.

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MOST FASHIONABLE AND LARGEST HOTEL.

250 Elegant Rooms and Saloons.

ELECTRIC LIGHT.

ELEVATORS.

PATRONIZED

BY ROYALTY AND THE ELITE

OF AMERICAN AND ENGLISH FAMILIES.

Proprietor: TH. SEIF WWE.

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HOTEL SLAVIANSKY BAZAR.

The Largest First-Class Hotel in this Town.

SPLENDID RESTAURANT, READING,
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**FOREIGN NEWSPAPERS.**  
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ALL LANGUAGES SPOKEN.

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Telephone, Post and Telegraph Offices in the house.

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FIRST-CLASS HOTEL on the Central Railway Station. Especially patronised by English and American Families. Entirely rebuilt with every modern comfort. Elevator and Electric Light. Ladies' Drawing Room, Billiard and Smoking Rooms.
JACOB DANNER, Royal Court Purveyor.

MAXIMILIAN PLATZ.

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MAXIMILIAN PLATZ.

GRAND HOTEL CONTINENTAL.

SPLENDID FIRST-CLASS HOTEL. Situated in the most quiet and fashionable quarter, and near all objects of interest.

All modern comforts and improvements. Hydraulic Lift. Baths. Electric Light.

Moderate Charges.

M. DIENER, Proprietor.

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First-Class Hotel. Opposite the Central Station. Near the Post and Telegraph Offices. Entirely Newly Furnished. Hydraulic Lift. Electric Light in all Rooms.

Baths in the Hotel. Reading and Smoking Rooms. Moderate Charges. Central Heating.

Conducted by the Proprietor—E. SCHMÖLLER.

NAPLES.

THE CONTINENTAL HOTEL.

Open all the year round. Quai Parthenope (New Embankment). Splendid situation—full South. Close to the Public Garden and the centre of the town, with magnificent view of the Bay and Vesuvius. Hydraulic Lift, Electric Light, Telegraph and Post Office. Every kind of baths. Moderate charges. Pension 8 to 12 Francs.

R. WAHLER, Proprietor.

NEUHAUSEN - SCHAFFHAUSEN, SWITZERLAND.

Falls of the Rhine.



VIEW FROM THE HOTEL SCHWEIZERHOF.

F. WEGENSTEIN, Proprietor.

FIRST-CLASS HOTEL, replete with every convenience and comfort.

200 Rooms. Fire Escapes. Hydraulic Lift.

Splendid Views of the celebrated Falls of the Rhine and Chain of the Alps, including Mont Blanc, covering an extent of hundreds of miles.

FINE PARK AND GARDENS.

A Charming Summer Resort, noted for its healthy position, bracing air, and most beautiful landscape.

SPECIAL ARRANGEMENTS FOR A PROTRACTED STAY.

Hotel Omnibuses meet Trains at Neuhausen & Schaffhausen.

BY MEANS OF ELECTRICITY AND BENGAL LIGHTS THE FALLS OF THE RHINE ARE **BRILLIANTLY ILLUMINATED** EVERY NIGHT DURING THE SEASON.

English Divine Service in the New Church located in the Grounds of the Schweizerhof.

NEUCHÂTEL.

GRAND HOTEL DE BELLE VUE.*Mr. ALBERT ELSKES, Proprietor. First-Class Hotel.*

Magnificently situated on the Border of the Lake. Commanding splendid Views of the Panorama of the Alps. Lift. Electric Light in all the Rooms. Garden.

PENSION PRICES ALL THE YEAR ROUND. N.B.—Besides the Evening Train (direct) a Day Train is running between Neuchâtel and Paris, and *vice versa*.

NICE.

HOTEL WESTMINSTER.First-Class Family Hotel. Delightfully situated on Promenade des Anglais. The finest position in Nice. Full south. Great comfort. Hydraulic Lift. Electric Light in every room. Tariff moderate. Special rates *en pension* for a long stay.

F. REBETEZ, Manager.

NICE (JARDIN PUBLIC).

GRAND HOTEL D'ANGLETERRE.

This long established First-Class Hotel has been much enlarged and improved. Best situation in Nice. All modern comfort. Electric Light in all the Rooms. Hydraulic Lift. Flush Drainage.

STEINBRUCK, Proprietor.

NICE.

GRAND HOTEL METROPOLE AND PARADIS.*First-Class. Centre of the Town.*

T. CREPAUX, Proprietor.

NUREMBERG.

GOLDEN EAGLE HOTEL.

FIRST-CLASS FAMILY HOUSE. Newly rebuilt. 200 Beds. Most central and best position. Specially patronised by English and Americans. Arrangements made. Baths. Electric Light and central Heating in Corridors and every Room. Lift. Omnibus meets all trains. Under the personal management of the Proprietor,

WILLY SCHLENK.

NURNBERG (NUREMBERG).

HOTEL BAYERISCHER-HOF.

THIS First-rate and Superior Hotel, situated in the centre of the town, is highly spoken of by English and American Travellers for its general comfort and moderate charges. Has been greatly enlarged, and contains now 100 well-furnished rooms and saloons. Ladies' and Reading Saloon, Smoking Room, &c., and a beautiful large Dining Room. English and Foreign Newspapers. Carriages at the Hotel. Omnibuses to and from each train. English Church in the Hotel; Divine Service every Sunday. Electric Light.

J. AUINGER, Proprietor.

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Near the Sea and Railway Station. 15 Minutes from Genoa. Stopping place for all express trains. Patronised by H.H. the Queen of Portugal, and H. Exc. the Marcell von Moltke.

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*Hotel d'Europe.***BEST SITUATED FIRST-CLASS HOTEL.**

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A. MAGENER, Proprietor.

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GREAT OCEAN HOTEL.**FIRST-CLASS & MOST FASHIONABLE HOTEL & RESTAURANT.**

UNRIVALLED FOR THEIR SITUATION.

*Facing Sea and Baths.**Highly Recommended.***LIFT. ELECTRIC LIGHT.**

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THE LARGEST OF THE TOWN. NEAR THE SEA.

300 Beds. Lift. Electric Light. Open all the year
World-wide Reputation.

OSTEND.

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Most fashionable part of the Digue, facing Sea.

LIGHTED THROUGHOUT BY ELECTRICITY.

LIFT, Etc.

BOARD from 10s. per day.

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THE SPLENDID HOTEL.

The Most Fashionable Hotel and Restaurant in the Place. Finest situation facing the

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200 Beds and Saloons. All Modern Comforts Omnibus meets Steamers and Trains.

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Sea Bathing of Paramé, near St. Malo (France).—The finest Sand Shore on the Coasts of Brittany, surrounded by charming panorama, picturesque sites, and splendid views; sweet and very salubrious climate.

GRAND HOTEL DE PARAMÉ.

SITUATED on the very Shore, near the Casino and Bathing Establishment. First-class Hotel, much frequented by the best English Families. Beautiful Dining Room. Restaurant. Saloon. Lawn Tennis. Hot Baths and Telegraph in the House. Very large Garden. Great Comfort and Moderate Charges. Very advantageous conditions in July and September Omnibus of the Hotel to all trains and steamers.

RIGUELLE and GRAJON, Proprietors.

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HOTEL MIRABEAU.

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Patronized by the Royal Families of several Courts of Europe.

BEAUTIFULLY situated in the finest part of the City; the prettiest Court-Yard in Paris. Restaurant à la carte, and Private Dinners at fixed prices. Apartments of all sizes for Families and Gentlemen. American and English Papers. Lift, &c.

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HOTEL DE FRANCE.

THIS FIRST-CLASS HOTEL, situated on the Place Royale, commands the most splendid view of the whole chain of the Pyrénées, and is adjoining to the English Club. Improved Lift

GARDÈRES FRÈRES, Proprietors.

(Engadine.) PONTRESINA. (Switzerland.)

HOTEL ENDERLIN.**FIRST-CLASS HOTEL.**

IN AN OPEN POSITION. FULL SOUTH.

*Commanding a Magnificent View of the Mountains & Glaciers.***AND ESPECIALLY ADAPTED FOR PRIVATE FAMILIES.**With Balconies, covered Pavilion, and Restaurant. Splendid Suite of Public Rooms, and Library. Good Cooking. Baths. Drainage and Ventilation Arrangements after the most approved principles. For further particulars, apply to **C. GREDIG-ENDERLIN.**

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First-Class and recommended to Families and Tourists for its comfort and good management. The most central of the Town, near the Hotel de Ville, Prefecture, Telegraph, Post Office, Museum, Historical Monuments, and Promenades. Speciality of Fowls and truffled Pâtés of all sorts. Carriages for Drives. Railway Omnibus calls at Hotel.

ROBLIN-BOUCHARDEAU, Proprietor.

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HOTEL KRONENHOF & BELLAVISTA*First-Class Hotel. 300 Beds.*

MOSTLY FREQUENTED BY ENGLISH AND AMERICAN VISITORS.

BEAUTIFULLY SITUATED.

REDUCED TERMS IN SPRING AND AUTUMN.

Special Arrangements for Families.

HOTEL LIGHTED THROUGHOUT BY ELECTRICITY.

L. GREDIG, Proprietor.

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HOTEL ERZHERZOG STEPHAN.*First-Class Hotel.*

On the "Wenzelsplatz," nearest to the Railway Stations and the Post and Telegraph Office.

ELEGANTLY FURNISHED ROOMS AND APARTMENTS.

Garden. Restaurant. Viennese Coffee-house. Splendid Cooking and good Wines. Baths. Telephone. Carriages. Station of the Tram Cars.

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FIRST-CLASS HOUSE, a Few Steps from the Central Station.

IN THE CENTRE OF THE TOWN.

AT THE CORNER OF THE CHANNEL.

*Every Modern Comfort. Telephone. Baths. Carriages.***ELECTRIC LIGHT. HYDRAULIC LIFT. MODERATE CHARGES.**

W. BENES, Proprietor.

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FIRST-CLASS FAMILY HOTEL in the centre of the town. Patronised by English and Americans. First-rate attendance. Moderate Charges. English Church Service every Sunday in the Hotel.

O. & H. WELZER, Proprietors.

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HOTEL GOLDENER ENGEL. FIRST-CLASS HOTEL.

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First Class. Moderate Charges.

FULL SOUTH. LARGE GARDEN.

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GRAND HOTEL DU LION D'OR.

First-class, best situation opposite the Cathedral. Comfortable Bed and Sitting Rooms. Smoking Room. Electric Light and all modern Sanitary arrangements. Private Apartments for Families. Very large Court Yards and beautiful Gardens. Table d'Hôte and Restaurant à la Carte. Choice Wines. Cuisine recherche. Hot and Cold Baths. English and German spoken. Telegraphic Address: RADLÉ, Rheims. J. RADLÉ, Proprietor.

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Highest Position in Rome.

SITUATED ON THE PINCIAN HILL. COMMANDING FINE VIEW OVER ROME AND CAMPAGNA.

ENGLISH HOTEL.

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FIRST-CLASS FAMILY HOUSE, IN THE BEST SITUATION.

ON THE ELECTRIC TRAM LINE.

MODERN COMFORT.

FRANZ NISTELWICK, Proprietor.

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56, VIA GREGORIANA (*Near to the Pincio*).

FULL SOUTH.

Healthiest Situation in Town, and very Central. Old Reputation for its Comfort and Moderate Charges.

HYDRAULIC LIFT.

Winter Garden. Electric Light and Calorifère in all the Rooms.

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VIA VENTI SETTEMBRE.

FIRST-CLASS HOTEL, situated full South, on the highest and healthiest part of Rome.

Lift. Calorifère. Electric Light throughout.

R O M E.

GRANDE PENSION TELLENBACH.**DUE MACELLI, 66 & 67,**

Close to PIAZZA DI SPAGNA and the PINCIO.

*SUNNY POSITION. 130 ROOMS and SALONS.***OLD RENOWNED HIGH-CLASS FAMILY HOTEL.***COMFORTABLE. FASHIONABLE. HEALTHY.*

Charges moderate. Particular attention is paid to the Cooking and Service. Open all the year. Two Hydraulic Lifts. Electric Light. Baths. Hall and Stairs heated. Winter Garden. Large Drawing, Smoking, and Reading Rooms.

OMNIBUS MEETS ALL THE TRAINS.

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**CONTINENTAL
300 Rooms. HOTEL.***All Modern Comforts. Open all Year Round.***P. LUGANI, Proprietor.**

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GRAND HOTEL DE RUSSIE*Via Babuino et Piazza del Popolo.*

THIS FIRST-CLASS HOTEL is now considerably enlarged and renewed with the latest modern comfort. The only one having a large and entirely sunny Garden. Unique and healthy position.

TWO LIFTS. CALORIFERES. ELECTRIC LIGHT IN EVERY ROOM.**MODERATE CHARGES.****H. SILENZI, Proprietor.**

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HOTEL BEAU SITE

Family Hotel. Every Modern Comfort. Only Sunny Rooms.
Lift. Baths. Caloriferes.

Easy access to all parts of Rome by the new Electric Tramway.

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First-Class Unrivalled for its healthy, quiet, and central situation. Full South. Lift. Electric Light.

(OPEN ALL THE YEAR.)

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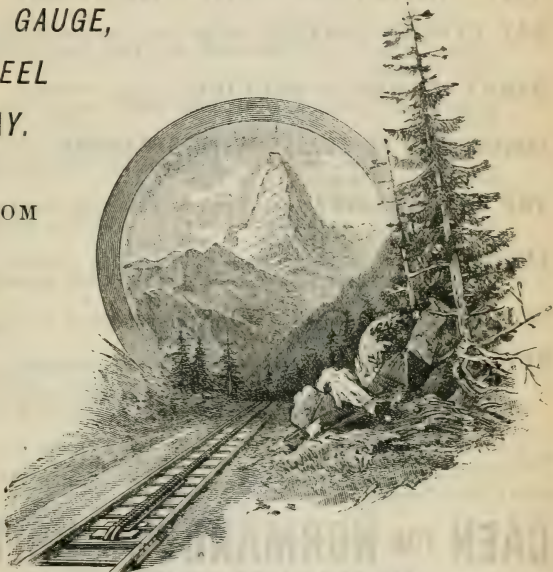
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